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Maryland HUMANITIES

Family: Image and Reality

Paradox of Perfection

by Dr. Arlene Skolnick

The Way We
Never Were

An Interview with
Stephanie Coontz

by Peggy Taylor

Family Reunion—
The Legacy of Robert
Smalls: Civil War Hero

by Dr. Andrew Billingsley

The History of
Families

by Dr. Joan Wallach Scott



At times it seems our world can spin no faster, that there cannot possibly be any further twists and turns of conflicting values, no more rise or fall of empires or disassembling of nations to challenge the fabric of our society. And then of course there is more . . . much more . . . with which we must contend when making the very basic decisions that affect our everyday lives. But, if we are to understand what is going on around us, if we are to make informed, ethical decisions, if we are to find our way; then we must jump into the fray and explore our values, their origins, and their influence—not only on our own lives, but on the lives of others.

Martin Marietta is grateful for the opportunity to help in that exploration. By sponsoring this special issue of Maryland Humanities devoted to the Maryland Humanities Council's programming theme Family: Image and Reality, we hope to stimulate thinking about how values are formed in our most basic social unit, however that is defined, and to help build a greater understanding of who we are and what we are becoming.

MARTIN MARIETTA

About Our Illustrations . . .

One of the featured aspects of this issue of *Maryland Humanities* is the exploration of three artists on the theme of family. Photographs of three works from the collections of The Baltimore Museum of Art are accompanied by descriptions written by BMA staff members Sona Johnston, Linda Andre, and Jay M. Fisher. Special thanks to Alison Cahen, BMA Public Relations Assistant, for coordinating this effort.

The James Van Der Zee photograph on the front cover is one of the works from the museum's collection.

On the Cover:

James Van Der Zee (American, 1886–1983) *Garveyite Family, Harlem, 1924* (printed ca. 1973)

Gelatin silver print photograph, from the Saidie A. May Bequest Fund, The Baltimore Museum of Art, BMA 1975.22.14

James Van Der Zee, who was born in Lenox, Massachusetts, and until his death lived in New York City, has only recently received proper recognition for his important contribution to the history of photography and the cultural history of African-Americans. In the years before World War II, Van Der Zee operated from a successful portrait studio in Harlem. He photographed some of the most prominent figures of that time, including Marcus Garvey, who led the unsuccessful "Back to Africa" movement, but the greatest part of his work consisted of striking portraits of Harlem residents, some in elaborate contemporary costumes, some in family groups or wedding and funeral pictures. In all, Van Der Zee reveals a careful sense of composition, excellent technical ability, and most important, a perceptive understanding of personal character. "I saw a certain charm in each and every face," he once said. Sometimes considerable touch-up work or even a hand-painted backdrop was necessary to achieve the artistic effect sought by the photographer.

After the war, Van Der Zee's business rapidly declined, until he was forced to restrict his activity to a mail-order business in the restoration of old photographs. These years of creative inactivity continued until he was finally evicted from his Harlem studio in 1969. He must have felt tremendous anxiety during this time and only his personal courage and self-sustaining optimism enabled him to endure. In the last few years of his life, he received much deserved recognition and

many important exhibitions. President Carter gave him the Living Legacy Award in 1978, in recognition of his contribution to the history of African-American life. In May 1983, just hours before his death, Van Der Zee was awarded an honorary degree from Howard University.

Van Der Zee was the official photographer for Marcus Garvey, and his photographs of Garvey and his followers provide a significant visual documentation of that pivotal period in African-American history. In this powerful photograph, Van Der Zee combines two of his chief interests, the documentation of the Garveyite movement, and his portrayal of Harlem families. He shows a Garveyite Family, dressed in the formal attire of the movement, in a dignified setting created by a painted backdrop and furniture. His choice of this approach enabled him to communicate his reverence for the family, its dignity and security, and the important position the family held in the cultural life of African-Americans.

Photographs like this one were most often commissioned by the sitters. They show the photographer's painstaking attention to the details of arrangement and timing, as he captures the warm interaction of parents and child.

Van Der Zee was not a "street photographer" who sought to document the suffering of African-Americans in Harlem at this time. All his photographs, and particularly his portraits, speak of a more perfect and secure world than actually existed. He clearly possessed a romantic sensibility and a certain optimism about life around him. His obvious sensitivity to the personal interaction of his sitters, particularly in family portraits, might also have reflected his emotional involvement with his own family life, for Van Der Zee was a devoted father who was deeply saddened by the deaths of both his children.

Jay M. Fisher

Curator of Prints, Drawings and Photographs
The Baltimore Museum of Art

The Humanities include:

Archaeology
Art criticism
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Literature
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Maryland

HUMANITIES

Maryland Humanities is a publication of the Maryland Humanities Council, an independent, nonprofit, tax-exempt organization, the Maryland affiliate of the National Endowment for the Humanities.

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This issue of *Maryland Humanities* is printed on recycled paper.



Dear Friends,

I am delighted to join the important work of the Maryland Humanities Council. It is an honor to work with the Council, whose members are drawn from many walks of life, enriched by a variety of experiences, possessed of a deep knowledge of Maryland, and share a common conviction in the vitality of the humanities today. It is exciting to come to the Maryland Humanities Council in the midst of its search for new audiences. We are eager to see humanities scholars interact with

- people who are just discovering the joys of reading.
- people who are overwhelmed by the violent divisions in our society who long to hear of mankind's common goals and values.
- people who are confused by the hubbub of today's hectic world who yearn for links to a calmer past.
- people who are hungry for encouragement to unleash their own special talents and viewpoints.

Life's experiences convince me that the humanities are a very practical component of everyday living; that

- we increase our personal understanding of our common humanity plus our unique potentials by studying the humanities.
- we gain insight and tolerance from examining the beliefs and values of others.
- we grow stronger when we confront the ideas that define our common democracy.
- we are the custodians of our cultural heritage, its preservation and its legacy to future generations.

Our grants bring scholars and the public together to talk in traditional settings like museums and libraries and in less likely places such as senior citizen centers and prisons. Someday soon, we hope to share humanities insights and inspirations with less traditional audiences—the homeless, residents of public housing, and non-readers. And we are eager to learn from them as well.

Most of the funds we grant to Maryland projects come from the National Endowment for the Humanities, which is the sister of the National Endowment for the Arts and the first cousin of the National Science Foundation. These three organizations have become mainstays of scholarship and public culture in the United States. The arts are celebrated all around us—visible, audible, palpable. The humanities are less obvious. While we look to the sciences to learn “how” our world changes, we turn to the humanities to consider “why.”

Since 1974, the Maryland Humanities Council has supported proposals whose success was assured but has also encouraged what might be described as “risk” ventures. That the latter have paid off handsomely is attributable to the enormous investment of time and effort in the nurturing of ideas and the creation of an ever-growing network of contacts. The melding of the traditional and the innovative has been a hallmark of the Council's policy and activities.

During the coming months, I will be visiting the different counties of the State, as will members of the Council and staff; when you are in Baltimore, we hope that you will visit our offices on Charles Street at Hamilton.

With warmest regards,

Barbara Wells Sarudy

Barbara Wells Sarudy
Executive Director

Family: Image and Reality



In May of last year, the Maryland Humanities Council introduced its three-year programming initiative entitled *Family: Image and Reality*. This enterprise, a natural extension of the Council's previous *Challenges and Choices for the 21st Century* initiative, continues the Council's focus on the values underlying the lives of Maryland's citizens.

The Council encourages Marylanders to focus on family in grant programs and is particularly interested in receiving proposals for programs exploring both the idea and the reality of family—its images and its actualities. Programs may consider what the concept of family has meant over time, place, and peoples; how the idea of family has shaped lives and public policy; and how different communities and cultures view and have viewed family. If you have a program idea and would like to discuss it with the Council staff, please call Judy Dobbs at (410) 625-4830.

The Council has already funded a number of programs focusing on family, including:

- *Family: The Way We Were, The Way We Are*—a reading/discussion series at the Caroline County Library on the Eastern Shore (#135-P)
- *Exploring Your Family Heritage*—a workshop for parents and children at the Great Blacks in Wax Museum (#133-P)
- *Who Is Family?*—a values awareness program for teachers, sponsored by the Catholic Relief Services (#719-M)
- *Living Together: Men and Women in America—Past, Present, and Future*, a series of lectures sponsored by Washington College (#126-M)

■ *Changing Family Values as Seen Through the American Short Story*—a reading/discussion series sponsored by the Reisterstown Senior Center (#785-P)

■ *The Writer as Witness. The Family in Society*—a reading/discussion series sponsored by Charles County Community College (#786-P)

■ *An 1840 Family: Image and Reality*—a historical dramatization at the Baltimore City Life Museums (#168-P).

We hope that the articles and illustrations in this issue of *Maryland Humanities* will further the discussion of family that is already taking place in Maryland and across the nation.

The Council would like to thank Dr. Jana Singer, Professor of Law, University of Maryland School of Law for serving as Guest Editor for this issue of *Maryland Humanities*. Dr. Singer's insights and suggestions were a valuable resource, and her assistance is very much appreciated.

And finally, special thanks to the Martin Marietta Corporation for its generous contribution which helped to fund this edition of *Maryland Humanities*.

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New norms concerning family work roles are evolving. However, as indicated by historical changes in work roles, the family has shown a remarkable ability to survive and adjust to new realities. There are many different patterns of work roles under which the family can flourish, and those who equate the institution with the pattern that reached its ascendancy during the late Victorian era reflect their biases or their ignorance of the past.

What's Happening to the American Family (Revised Edition) Sar A. Levitan, Richard S. Belous, and Frank Gallo The Johns Hopkins University Press, Baltimore, 1988

Paradox of Perfection

by Dr. Arlene Skolnick

Looking again at these reflections on the family after more than a decade, I am struck by how little things have changed. Family is still both a "cherished value" and a "troubled institution." As the 1992 presidential campaign showed, Americans have still not come to terms with the upheaval in family patterns over the last three decades. Working mothers, single parenthood, homosexuality, abortion—all were part of the national debate. Family images seem to be at the center of the battle: Ozzie and Harriet vs. Murphy Brown, the Waltons vs. the Simpsons. And the "paradox of perfection" still applies—only now we have a new word for families which fall short of the happy, problem-free ideal—"dysfunctional."

On the other hand, however, much has changed. A host of disturbing new things have gone wrong—ranging from declining living standards for ordinary families, to increased poverty, homelessness, crack, and AIDS. Debunking myths about the family past and present is a necessary part of coming to grips with the serious problems we face. But it's only a first step. In summer of 1980, I was overly optimistic that a new era of pragmatic realism about family life was at hand. Today, I think that era may finally have arrived. I hope I'm right this time.

The American Family, as even readers of *Popular Mechanics* must know by now, is in what Sean O'Casey would have called "a terrible state of chassis." Yet, there are certain ironies about the much-publicized crisis that give one pause.

True, the statistics seem alarming. The U.S. divorce rate, though it has reached something of a plateau in recent years, remains the highest in American history. The number of births out-of-wedlock among all races and ethnic groups continues to climb. The plight of many elderly Americans subsisting on low fixed incomes is well known.

What puzzles me is an ambiguity, not in the facts, but in what we are asked to make of them. A series of opinion polls conducted in 1978 by Yankelovich, Skelley, and White, for example, found that 38 percent of those surveyed had recently witnessed one or more "destructive activities" (e.g., a divorce, a separation, a custody battle) within their own families or those of their parents or siblings. At the same time, 92 percent of the respondents said the family was highly important to them as a "personal value."

Can the family be at once a cherished "value" and a troubled institution? I am inclined to think, in fact, that they go hand in hand. A recent "Talk of the Town" report in *The New Yorker* illustrates what I mean:

A few months ago word was heard from Billy Gray, who used to play brother Bud in "Father Knows Best," the 1950s television show about the nice Anderson family who lived in the white frame house on a side street in some mythical Springfield—the house at which the father arrived each night swinging open the front door and singing out "Margaret, I'm home!" Gray said he felt "ashamed" that he had ever had anything to do with the show. It was all "totally false," he said, and had caused many Americans to feel inadequate, because they thought that was the way life was supposed to be and that their own lives failed to measure up.

As Susan Sontag has noted in *On Photography*, mass-produced images have "extraordinary powers to determine our demands upon reality." The family is especially vulnerable to confusion between truth and illusion. What, after all, is "normal"? All of us have a backstairs view of our own families, but we know The Family, in the aggregate, only vicariously.

Like politics or athletics, the family has become a media event. Television offers nightly portrayals of lump-in-the-throat fam-

ily "normalcy" (*The Waltons*, *Little House on the Prairie*) and, nowadays, even humorous "deviance" (*One Day at a Time*, *The Odd Couple*). Family advisers sally forth in syndicated newspaper columns to uphold standards, mend relationships, suggest counseling, and otherwise lead their readers back to the True Path. For commercial purposes, advertisers spend millions of dollars to create stirring vignettes of glamorous-but ordinary families, the kind of family most 11-year-olds wish they had.

All Americans do not, of course, live in such a family, but most share an intuitive sense of what the "ideal" family should be—reflected in the precepts of religion, the conventions of etiquette, and the assumptions of law. And, characteristically, Americans tend to project the ideal back into the past, the time when virtues of all sorts are thought to have flourished.

We do not come off well by comparison with that golden age, nor could we, for it is as elusive and mythical as Brigadoon. If Billy Gray shames too easily, he has a valid point: While Americans view the family as the proper context for their own lives—9 out of 10 people live in one—they have no realistic context in which to view the family. Family history, until recently, was as neglected in academe as it still is in the press. This summer's White House Conference on Families is "policy oriented," which means present-minded. The familiar, depressing charts of "leading family indicators"—marriage, divorce, illegitimacy—in newspapers and newsmagazines rarely survey the trends before World War II. The discussion, in short, lacks ballast.

Lest us go back to before the American Revolution.

Perhaps what distinguishes the modern family most from its colonial counterpart is its newfound privacy. Throughout the 17th and 18th centuries, well over 90 percent of the

Parentage is a very important profession, but no test of fitness for it is ever imposed in the interest of children

George Bernard Shaw, 1856–1950 *Everybody's Political What's What* ch. ix



Father Knows Best typified the white, suburban, middle-class image of the "perfect" American family

American population lived in small rural communities. Unusual behavior rarely went unnoticed, and neighbors often intervened directly in a family's affairs, to help or to chastise.

The most dramatic example was the rural "charivari," prevalent in both Europe and the United States until the early 19th century. The purpose of these noisy gatherings was to censure community members for familial transgressions—unusual sexual behavior, marriages between persons of grossly discrepant ages, or "household disorder," to name but a few. As historian Edward Shorter describes it in *The Making of the Modern Family*:

Sometimes the demonstration would consist of masked individuals circling somebody's house at night, screaming, beating on pans, and blowing cow horns . . . on other occasions, the offender would be seized and marched through the streets, seated perhaps backwards on a donkey or forced to wear a placard describing his sins.

The state itself had no qualms about intruding in a family's affairs by statute, if necessary. Consider 17th-century New England's "stubborn child" laws that, though never actually enforced, sanctioned the death penalty for chronic disobedience to one's parents.

If the boundaries between home and society seem blurred during the colonial era, it is because they were. People were neither very emotional nor very self-conscious about family life, and, as historian John Demos points out, family and community were "joined in a relation of profound reciprocity." In his *Of Domesticall Duties*, William Gouge, a 17th-century Puritan preacher, called the family "a little community." The home, like the larger community, was as much an economic as a social unit; all members of the family worked, be it on the farm, or in a shop, or in the home.

In Henry Fielding's 1749 novel *Tom Jones*, Tom undergoes a series of adventures and mishaps which stem from his uncertain parentage. In this scene from the 1963 Academy Award winning film, Miss Western (Edith Evans) and her niece Sophie (Susannah York) try to stop Sophie's father (Hugh Griffith) from confronting Tom Jones once he learns Sophie cares for the lovable rogue. © 1989, The Samuel Goldwyn Company.



There was not much to idealize. Love was not considered the basis for marriage but one possible result of it. According to historian Carl Degler, it was easier to obtain a divorce in colonial New England than anywhere else in the Western world, and the divorce rate climbed steadily throughout the 18th century, though it remained low by contemporary standards. Romantic images to the contrary, it was rare for more than two generations (parents and children) to share a household, for the simple reason that very few people lived beyond the age of 60. It is ironic that our nostalgia for the extended family—including grandparents and grandchildren—comes at a time when, thanks to improvements in health care, its existence is less threatened than before.

Infant mortality was high in colonial days, though not as high as we are accustomed to believe, since food was plentiful and epidemics, owing to generally low population density, were few. In the mid-1700s, the average age of marriage was about 24 for men, 21 for women—not much different from what it is now. Households, on average, were larger, but not startlingly so: A typical household in 1790 included about 5.6 members, versus about 3.5 today. Illegitimacy was widespread. Premarital pregnancies reached a high in 18th-century America (10 percent of all first births) that was not equaled until the 1950s.

Form Follows Function

In simple demographic terms, then, the differences between the American family in colonial times and today are not all that stark; the similarities are sometimes striking.

The chief contrast is psychological. While Western societies have always idealized the family to some degree, the *most vivid* literary portrayals of family life before the 19th century were negative or, at best, ambivalent. In

what might be called the “high tragic” tradition—including Sophocles, Shakespeare, and the Bible, as well as fairy tales and novels—the family was portrayed as a high-voltage emotional setting, laden with dark passions, sibling rivalries, and violence. There was also the “low comic” tradition—the world of hen-pecked husbands and tyrannical mothers-in-law.

It is unlikely that our 18th-century ancestors ever left the Book of Genesis or *Tom Jones* with the feeling that their own family lives were seriously flawed.

By the time of the Civil War, however, American attitudes toward the family had changed profoundly. The early decades of the 19th century marked the beginnings of America's gradual transformation into an urban, industrial society. In 1820, less than 8 percent of the U.S. population lived in cities; by 1860, the urban concentration approached 20 percent, and by 1900 that proportion had doubled.

Structurally, the American family did not immediately undergo a comparable transformation. Despite the large families of many immigrants and farmers, the size of the *average* family declined—slowly but steadily—as it had been doing since the 17th century. Infant mortality remained about the same and may even have increased somewhat, owing to poor sanitation in crowded cities. Legal divorces were easier to obtain than they had been in colonial times. Indeed, the rise in the divorce rate was a matter of some concern during the 19th century, though death, not divorce, was the prime cause of one-parent families, as it was up to 1965.

Functionally, however, America's industrial revolution had a lasting effect on the family.

No longer was the household typically a group of interdependent workers. Now men went to offices and factories and became breadwinners; wives stayed home to mind the hearth; children went off to the new public schools. The home was set apart from the dog-eat-dog arena of economic life; it came to be viewed as a utopian retreat or, in historian Christopher Lasch's phrase, a “haven in a heartless world.” Marriage was now valued primarily for its emotional attractions. Above all, the family became something to worry about.

The earliest and most saccharine “sentimental model” of the family appeared in the new mass media that proliferated during the second quarter of the 19th century. Novels, tracts, newspaper articles, and ladies' magazines—there were variations for each class of society—elaborated a “Cult of True Womanhood” in which piety, submissiveness, and domesticity dominated the pantheon of desirable feminine qualities. This quotation from *The Ladies Book* (1830) is typical:

See, she sits, she walks, she speaks, she looks—unutterable things! Inspiration springs up in her very paths—it follows her footsteps. A halo of glory encircles her, and illuminates her whole orbit. With her, man not only feels safe, but actually renovated.

In the late 1800s, science came into the picture. The “professionalization” of the housewife took two different forms. One involved motherhood and childrearing, according to the latest scientific understanding of children's special physical and emotional needs. (It is no accident that the publishing of children's books became a major industry during this period.) The other was the domestic science movement—“home economics,” basically—which focused on the woman as full-time homemaker, applying “scientific”

and "industrial" rationality to shopping, making meals, and housework.

The new ideal of the family prompted a cultural split that has endured, one that Tocqueville had glimpsed (and rather liked) in 1820. Society was divided more sharply

into two classes: those who had the means to achieve domestic bliss—and perhaps try again.

A "Fun" Morality

If anything, family standards became even more demanding as the 20th century progressed. The new fields of psychology and sociology opened up whole new definitions of familial perfection. "Feelings"—fun, love, happiness, good orgasm—acquired heightened significance as the invisible glue of successful families.

Psychologist Martha Wolfenstein, in an analysis of several decades of government-issued infant care manuals, has documented the emergence of a "fun morality." In those days, being a good parent meant carrying out certain tasks with punctilio; if your child was clean and reasonably obedient, you were doing well. Now, we are expected to probe his psyche. Now, we must commune with their feelings and those of their children—an idea which has seeped into the ethos of education. The distinction is rather like the difference between religions of deed and religions of feeling: it is one thing to make your child obedient; it is quite another to transform the whole process into a joyous "learning experience."

One of the problems of 20th-century parents has been the complication by the advice offered by experts who disagree with each other and even contradict themselves. The kindly Dr. Benjamin Spock, for example, is full of contradictions. In a detailed analysis of *Baby and Child Care*, historian Michael Zuckerman notes that Spock tells mothers to relax and "be yourself" yet warns them that they

have an "ominous power" to destroy their children's innocence and make them discontented "for years" or even "forever."

As we enter the 1980s, both family images and family realities are in a state of transition. After a century and a half, the web of attitudes and nostrums comprising the "sentimental model" is beginning to unravel. Since the mid-1960s, there has been a youth rebellion of sorts, a new "sexual revolution," a revival of feminism, and the emergence of the two-worker family. The huge postwar Baby-Boom generation is pairing off, accounting in part for the upsurge in the divorce rate (half of all divorces occur within seven years of a first marriage). Media images of the family have become more "realistic," reflecting new patterns of family life that are emerging (and old patterns that are re-emerging).

Among social scientists, "realism" is becoming something of an ideal in itself. For some of them, realism translates as pluralism. All forms of the family, by virtue of the fact that they happen to exist, are equally acceptable—from communes and cohabitation to one-parent households, homosexual marriages, and, come to think of it, the nuclear family. What was once labeled "deviant" is now merely "variant." In some college texts, "the family" has been replaced by "family systems." Yet this new approach does not seem to have squelched perfectionist standards. Indeed, a palpable strain of perfectionism runs through pop literature on "alternative" family lifestyles.

For the majority of scholars, realism means a more down-to-earth view of the American household. Rather than seeing the family as a haven of peace and tranquility, they have begun to recognize that even "normal" families are less than ideal, that intimate relations of any sort inevitably involve antagonism as well as love. Conflict and change are inherent in social life. If the family is now in a state of flux, such is the nature of resilient institutions: if it is beset by problems, so is life. The family will survive.

This article was first published in the Summer 1980 issue of The Wilson Quarterly.

Dr. Arlene Skolnick is a research psychologist at the Institute of Human Development, University of California, Berkeley. She holds a B.A. from Queens College and a Ph.D. in psychology from Yale. She is co-editor of Family in Transition (1971, with Jerome Skolnick), the author of The Intimate Environment (1973), and the editor of Rethinking Childhood (1976).

divorces annually per 1,000 married couples. The jump—comparable to the 100 percent increase in the divorce rate between 1960 and 1980—is not attributable to changes in divorce laws, which were not greatly liberalized. Rather, it would appear that, as historian Thomas O'Neill believes, Americans were simply more willing to dissolve mar-



Dee Herget and her police officer husband with some of their fifteen Yorkies. Photo from the 1978 East Baltimore Documentary Photography Project, by Elinor B. Cabn.

The Way We Never Were

An Interview with Stephanie Coontz

by Peggy Taylor, Editor, *New Age Journal*

The Family. To the sound-bite-hungry politician, it's a once-proud institution whose lamentable "breakdown" and loss of "values" is the root cause of everything from drug abuse and unemployment to Murphy Brown's pregnancy. To many in the recovery movement, it's a cruel crucible grinding out generations of dysfunctional adult children. To many others, it's something just vaguely unsatisfying: a patchwork of relationships, struggles, joys, and somehow unfulfilled expectations—never quite living up to what we imagine it's supposed to be.

From almost every perspective, it seems, "The Family" is in the doghouse. And one main reason, argues social historian Stephanie Coontz, is because we view our families through a cloud of myths and misunderstandings. From clichés such as "A man's home is his castle" to political rhetoric about the lost "traditional" families of years past to scenes of domestic perfection exhibited by the TV Cleavers, Bradys, and Huxtables, we have been indoctrinated with images of a family life that has never existed and that—despite the longings of some politicians—could not be lived by real people today. Not only do these idealized images block us from making sound public policy, Coontz contends, but they damage us on a personal level—by fostering guilt. "Even as children, my students and colleagues tell me, they felt guilty because their families did not act like those on television," she writes in her new book, *The Way We Never Were: American Families and the Nostalgia Trap* (BasicBooks, 1992). "Perhaps the second most common reaction is anger—a sense of betrayal or rage when you and your family cannot live as the myths suggest you should be able to."

Coontz has spent much of her career questioning conventional thinking of social issues. As a student at the University of California, Berkeley, and the University of Washington, she achieved some renown as an antiwar activist, eventually serving as a national coordinator of The National Peace Action Coalition. The single mother of an eleven-year-old boy, she has been a professor at Washington's Evergreen State College—known for its progressive approach to education—for the past sixteen years, specializing in family history, social history, and women's history.



John Mayr's Bakery, 839 N Wolfe Street, September 12, 1909. Photo courtesy of The Peale Museum, Baltimore City Life Museums, MC 9236 A

NEW AGE JOURNAL: You talk a lot about the myths that shape our ideas about family. What do you mean?

STEPHANIE COONTZ: We have a whole range of images of how the family is supposed to be—partly drawn from television series, partly drawn from grandparents' stories, partly drawn from books like *Little House on the Prairie*. And then there are political myths that chase around in our heads about how the family is supposed to "go it alone" and how a man's home is his castle, how there didn't used to be outside interference with the family.

These political myths collide or sometimes coalesce with our personal myths—that our parents, or somebody's parents, used to be perfect; that there was a time when there were women who stayed home and baked cookies and gave their children nothing but unconditional love. And fathers came home from their jobs and, even though they had to work, weren't too tired to teach the boys how to fix the car. And they gave their children good advice about what to do in school and how to build character. So then we ask ourselves, why aren't we able to do that? Or why didn't this happen to us?

These myths are very dysfunctional, because they focus on what supposedly happened in the past, on what has disappeared. There's a tendency, then—one greatly exacerbated by recent electoral campaigns—to say that all the problems we have now in America, from poverty to social alienation to crime to drug use, are a result of the collapse of the family. I would argue that that's just not the case.

Well, let's talk about some of these myths, take some of them apart a little bit.

A good way to start is with this idea of the "traditional family" that politicians keep referring to. And you have to ask, Which traditional family do you have in mind? I always try to ask anybody who says this to me, "Name a year, a section of the population, a region of the country, where you think the family worked." Well, you can tell a lot about the politics of the people you're talking with by what year they pick and what family. The religious conservatives will generally pick colonial New England, the Puritan era. The more softly conservative ones, and even some liberals, and a few feminists who want to celebrate female nurturing, will pick the Victorian Age, with its gender division of labor, the separate spheres, the protection of childhood. Politicians often pick the pioneer family as an example of the independent, self-reliant spirit, which if it still existed would mean they wouldn't have to fund any social programs. And harassed working par-

...the family does not exist, can not exist, isolated from other social institutions. There is no way I can build a utopia in my family and allow the rest of the world to go to hell, because the rest of the world is going to affect my family relations.

ents often look back to the '50s as a time when it was so much easier to raise kids. Even those of us who don't want to return to an earlier era are constantly measuring ourselves against one or another of those myths—with demoralizing consequences.

So let's look at one family model in detail, say the Victorian family.

The model of the Victorian family is the one that most of us imbibed when we read the Louisa May Alcott stories, such as *Little Women*. I still find them attractive. I've even tried to get my son to read them in spite of the fact that I know what really went on in that era. The Louisa May Alcott stories are about a family that had this wonderful division of labor in it, that was not oppressive, but where males and females each had their own jobs to do. The men were not as patriarchal as in colonial days, but they represented the family to the outside world. They were the breadwinners. The mothers stayed home and took care of the children and the children themselves had a greatly lengthened childhood. They were not exposed too early to knowledge of evil and complexity and ambiguity, or sex, death, and violence as most of us feel our kids are today.

Some people modify this model a little bit and say that women ought to have the right to work too, even though they didn't then, and they ought to have the right to vote. But fundamentally, they say, there really is no substitute for this kind of nurturing family and some division of labor, and this protection of childhood.

But there are a number of problems with this model. First of all, people forget that it prevailed in only a tiny minority of the population. And the condition for its prevalence in that tiny minority, then as now, was the ability to exploit a lower class of immigrants and poor who did the arduous housework, made the clothes cheap enough so that they could be bought readymade, and freed up the Victorian housewife from the former chores in the home. You find this even today—a lot of the families who think they have solved this problem are the ones who hire new immigrants to clean their house and be their nannies. And it's really not much of a solution, because of what happens to the kids of those women who are cleaning those houses. So, then as now, the lengthening of childhood for that privileged middle class meant a

foreshortening of childhood for many, many more children all around the world.

Another problem is that the Victorian division of labor created tremendous misunderstandings between men and women—misunderstandings that we are still trying to get over today. At the time, it created a marriage crisis. Because women felt they were so different from men and had so little in common with men, their most intense relationships, sensual as well as emotional, were with other women. Relationships between men and women were very stilted. Even today, when we're less repressed sexually, you see the same sort of problems being worked through. Men and women, to the extent that they are defined as opposites, have to give up half of themselves in order to attract their other half. The communication problems caused by this are still haunting us.

What about the '50s? What's wrong with the Father Knows Best family?

The '50s were a very contradictory period. First of all, that time was not really as family oriented as those television shows liked to pretend. But even when it was, there were tremendous problems. It's true that there was a high rate of family formation, there was a falling rate of divorce, although it's important to note that America has had the highest divorce rate in the world ever since 1889—this is not an invention of the '60s. It's part of the American romanticization of love. But the '50s did see a fall in the divorce rate, a fall in the age of marriage, a rise in fertility. Something that's not usually mentioned by proponents of the '50s, however, is that it also saw a tremendous widening, for the first time in a hundred years, in the educational gap between men and women.

So the first thing to understand about the '50s family is that it was a fluke, it was a seven-year aberration, in contradiction to a hundred years of other trends—and those seven years were hardly idyllic. A third of American children lived in poverty, even though there were far fewer single-parent homes; that's much higher than today's 20 percent. So not everybody was schmoozing in front of the Hot Point.

But the other thing that is so interesting about the '50s is that it was the source of a lot of the things that modern cultural conservatives who say we should go back to the '50s bewail. This was the period when the youth market was first invented and shows like *The Howdy Doody Show* began to pander to kids. This was the period when television and family life became saturated with commercialism. Look at those shows. They are walking

advertisements for freezers, refrigerators, stoves, cars, household consumer items.

People are generally surprised to learn that there were many more births to teen-agers in the '50s than there are today. Teens didn't "just say no." They just said "yes," but then they could afford to get married because the government subsidized early marriage and parents did as well. It was also a time of an expanding economy, so that young men could support a family. More than 60 percent of men aged twenty to twenty-four could support a family above the poverty level back then, as opposed to only 42 percent who can do so today.

And if you want to talk about big government, think about the way the government in the '50s pried into people's political associations, sexual lives, even reading habits. This was not an idyllic time for women either. They were repressed and oppressed, and when a woman got raped or battered people assumed *she* had done something wrong. I mean, wife beating was considered natural; the wife was considered to have provoked it. And girls who complained about incest were told by therapists that they were engaging in unconscious oedipal fantasies. So in all these ways it wasn't idyllic.

But wasn't there this idea that mothers were supposed to be happy at home with their kids in the suburbs.

Yes, and it turns out that many of them were miserable. Tranquilizers, for example, were a typical '50s invention—invented specifically with women in mind. The ads for tranquilizers in medical journals always pictured a distraught housewife in the doctor's office. The ads said: This is who needs it, this is who needs it.

Mother's little helpers.

Really! It's also important to remember that one of the reasons the '50s family model was viable at all was because there was unprecedented government financing.

How so?

It was primarily through things like the GI Bill, which gave significant stipends for veterans to go to school. The government also made it much easier for middle-class and lower-middle-class people to buy homes, by underwriting loans so banks could afford to ask for very low down payments. They also embarked on a massive road-building campaign, which turned out to be an extraordinary, unprecedented subsidization of private home building, because the roads essentially acted as conduits to open up new suburban areas of the country.

Meanwhile, while all of this was being



The use of family scenarios in advertising is not new, as evidenced by this 1887 ad for the S. J. Patterson Company in which a startled father catches his daughter in a romantic tryst. Photo courtesy of the Library of Congress.

financed by the public purse, not a dime was going to mass transit in the city, with the result, of course, that it became more and more difficult to construct a viable urban life.

All of the government policies were directed toward getting people to retreat into private homes in suburbia. Not only do I think this was an unsatisfactory kind of family life, as we know now from the tales of people who were abused in '50s families and couldn't get out of it until the '70s, when there was a women's movement to support them, but I think it's also very ironic that conservatives want us to go back to this when they're not willing to engage in the social spending that would allow for it. The '50s family style received far more resources from the government than modern welfare provides, only we didn't call it welfare. If you're in the middle class it's called entitlement; if you're poor, it's called welfare.

So what about the pioneer, the mythical pioneer family?

That's another favorite myth, and I have a personal connection to it, because my grandfather was a logger and I was raised on it. But we were all raised on it, with the *Little House on the Prairie* books and the TV shows.

The myth is that you have the lone pioneer—either the man who went out West on his own and then called for his family, or who met the local schoolteacher and married her—or the family as a whole, like in *Little House on the Prairie*, who went out into the

wilderness, carved themselves out their little utopia, and held off the Indians and the bears single-handedly. Just building their little empire and raising their kids and going it alone—too proud to ask for handouts.

The truth is astonishing, actually. The '50s family and the pioneer family are in a neck-and-neck race for the honor of who received the most subsidization from the federal government. And the poor much-maligned welfare families of today are just left in the dust. First of all, the pioneer family didn't get out there all alone. After all, the West was already an inhabited society, and it required a massive army effort supported by the federal government to destroy the Indian societies and to take half of Mexico. That wasn't done by a few individual volunteers.

The first industries and transportation out West were also supported by the federal government. The railways and the big logging companies were the result of federal giveaways. The railroad companies were given free sections of heavily wooded land ten miles on either side of the railroad. They didn't know what to do with the land, so they'd sell it off to friends and those people would log it and eventually make millions of dollars. So fortunes like the Weyerhaeusers' were originally based on federal giveaways to the railroad companies. It wasn't bootstrap enterprise.

The same is true for the little family that would move out West. Sure, a few families did move and go it alone. Most often, however, they moved into already existing communities, and they could not have survived without the help of their neighbors. The evidence is absolutely clear that despite the ideology of individualism in the West, people were extremely cooperative, relying tremendously on the sharing of animals, of tools, and of resources and labor. But even such cooperation still required the backdrop of federal investment—right up until the twentieth century, when the further opening up of the West to farming was accompanied by the electrification campaign and the irrigation campaign, all of which were subsidized by the federal government. The West is still, mile for mile and person for person, more heavily subsidized by the federal government than the East. So this flies in the face of all of our myths.

And you say in your book that the Little House on the Prairie books are a myth in themselves.

That's right. The story is that Laura Ingalls Wilder's daughter Rose Wilder Lane was a freelance journalist in the 1930s who was so rabidly anti-New Deal that she decided to quit writing in order to avoid paying taxes to

the government. She went back home and tried to make it living with her mother on the prairie. She edited her mother's books and turned them into mass-market items. The historians who've studied Rose's past, Linda Kerber for instance, can show that she edited those books with a very particular kind of ideological stance—to get rid of the instances of cooperation and to create the myth of the isolated family that stood on its own two feet and either made it or failed to make it all on its own merits.

So not only is this myth historically untrue, there's actual evidence that the myth itself was consciously created in part by one of the early opponents of welfare.

So how does this myth affect us in our families today?

Well, it plays itself out in a number of ways. First of all, the idea that families can and should make it alone stands in the way of our realistically assessing what kind of support families need and how they can go about getting it. It lets us forget the fact that the family is a very small social institution that goes through ups and downs economically. Never in history has the family been able to go it alone. There has never been a natural family economy in which families have been able to take care of all of their needs—taken care of elders and fully provided for children. Families have always needed help from outside the family unit. Sometimes that help has been inadequate, but there's always been that help. This myth of self-sufficiency, then, prevents us from giving that help when it's needed. And when we do give help, or when we're forced into giving help, we do it begrudgingly and we do it in a moralizing way—as evidenced by our current welfare system. We say, "You are a bad family, you're not being right, because you need that."

And then you see things happen, like farmers in the Midwest committing suicide several years ago when business turned bad and they started losing their farms to the bank. It wasn't their fault that they were losing—they couldn't control the weather or the prices—but they took it very personally, as if they were somehow morally bad.

That's a good example of the bad effects of this myth on the personal level. Interestingly, this myth is more widespread in America than anywhere else in the world. I once read a comparative study, done by psychologists, of Europe and America in the Great Depression. They found that Europeans were far more likely to understand their unemployment as a consequence of some breakdown in the economic system or political system than were Americans, who were far more likely to experience it as a failure of

gender roles—as a male weakness. And the result, of course, is that we turn inward. The men commit suicide, as in the case of the farming crisis, or they feel depressed. The women blame them and nag them, saying: "What kind of a man are you that you can't support your family?" So, on a personal level, this myth is extremely destructive, because it leads people to overemphasize their responsibility for things and then to experience ill fortune as a personal failure, or as a personal betrayal.

The self-sufficiency myth has a psychological component as well. It tells us that the family should be everything to each other psychologically, that you should be able to get everything you need from your family. And I think that has a lot to do with the tensions we find in families. Most societies in history have not been so unrealistic. They know that sometimes a mom and a child don't get along together, and that in fact it is so common that you've got to allow for it. Among the Cheyenne, for example, a girl is expected to have strained, even hostile, relations with her mother and to go to her aunt for comfort and guidance. You've got to have institutions that allow for this very frequent misfit between a mother's personality or a father's personality and a child's, to find another outlet, instead of the way we do it, which is to say, By God, you make it work, and if you don't make it work it's going to destroy your life, because we give you no other options.

There seems to be a belief in our culture now that if there's a child who's in distress, something's wrong with the mother.

That's right. In every way, we load too much on the family. If we see a child in distress, we blame the parents, and as you say, particularly the mother—mothers get bashed all the time on this, and parents blame themselves as well. So we overload the family emotionally, we overload it economically. We say, if you had a good father and mother, you should be able to be self-sufficient. And then the logical corollary of that is this nonsense we're hearing about how the majority of poverty in America is caused by single-parent families. After Quayle's talk and the L.A. riots, I heard a nationally known economist come on the radio and say that if we could just convince Americans not to have children until they are married and have jobs, then we would solve all of America's poverty problems. And I thought, Tell that to the 74,000 GM workers who were married and had jobs and just got laid off. Family structure has nothing to do with the poverty they're facing.

The majority of increase in poverty in the '80s and '90s has been among two-parent families. The poverty rate of young married

couples with children more than doubled between 1973 and 1990. Yes, it's true that poverty tends to be tougher and longer lasting in single-parent families—partly because of discriminatory wages paid to women—but we have to remember that a lot of one-parent families (though not all, of course) are one-parent families *because* of economic trouble. A 1991 census study found that in more than half the cases where a family falls into poverty (and is coded by the economists as having fallen into poverty because the father left), the family was already in economic stress *before* the father left, usually because the father had just lost his job. And then, because the father buys into, often, the male breadwinner routine, he is so distressed by the poverty that it actually breaks up the family life.

So I just find this outrageous. The myth of the self-sufficient family puts impossible burdens and guilt on both parents and children. And on a social level, it lets the politicians off the hook so they can say, "It's not a problem with our economy, it's not a problem of us tripling the national debt in ten years, it's a problem of you people not keeping your families together."

One of the arguments being made is that the traditional family, with the stay-at-home mom, is the best place to raise healthy children. And there have been studies done on maternal/infant bonding and the importance of the relationship to the mother, and so on.

This is one of those things that has a kernel of truth in it that has been terribly distorted. It is certainly true that babies need continuous, loving, predictable adult guidance around them for the first eighteen months of life, but it doesn't always have to be the natural parent. There are many societies in which there are large extended families where the child gets passed around from one to another and doesn't find any trauma involved in that at all.

There are plenty of studies done that suggest that a variety of caregivers, if they're consistent, and a variety of exposure to many adults, is extremely healthy for children. And that, in fact, a better predictor of the long-term adjustment is how well a child is able to bond with a secondary caregiver, not just with the mother. If the child has been locked into an overly intense relationship with the mother, it turns out not to be good for their development.

Other cultures have a far more fluid notion of family. In Hawaii, for example, they have an adoption system called *hānai*. Children are so important and so valued in traditional Hawaiian culture that if you don't have a

child it's considered kind of a tragedy, and people are eager to give you theirs. I found that some of my best students had been raised by hanai moms.

They simply give up their children?

Yes. Of course they don't lose contact, and the hanai relationship usually links extended kin and neighbors even more tightly, despite the physical separation—at least as traditionally practiced. And so in most traditional Hawaiian communities, there is still a very strong sense of these blurred family boundaries where you "hanai" a child to someone else, or you may ask for a child. And if you were my sister and didn't have a child, I might say, oh, take one of mine and raise it as the hanai mom.

You make quite a case in your book about day care not being harmful to kids, and yet there's that feeling—well, you know, you have a baby and six weeks later you shuffle him or her off to day care—that it may not be in the kid's best interest. Do you know what I mean?

Absolutely. Even though you can mobilize a lot of statistics to show that day care doesn't necessarily hurt and in some cases can be very beneficial, we all know anecdotally of cases where kids simply aren't getting enough time or attention from their parents or from anybody else. That's absolutely true. I don't think, though, that the problem is day care. I know plenty of instances in history when children were not with their families for huge periods of the day—much longer than today—when children were still getting a lot of time and attention from adults, including but not necessarily limited to their parents.

So I don't see the problem as one of day care. I do see a problem with our general priorities of how we spend time in our society. This is not a kid-friendly culture; it's not a society in which we sit around and, as I learned to do in Hawaii over the last six months, "talk story," and involve the kids in talking story. We have a tremendous gap between adult recreation and children's recreation, unless of course it's television, which is no recreation at all. And then we have this tremendous lack of distinction between what adults and children watch, and I'm as horrified as any right-winger by the sorts of things that are on television.

A large part of the problem is not with parents working but with what people do *after* they work. When I was little, my mom worked from some of those years, but when



Professor Stephanie Coontz will be in Maryland in November of 1993 to discuss the Family at a Maryland Humanities Council program.

my parents socialized they took me with them. We all went to the same place to socialize, and all the kids were put together in the same bed and went to sleep in the same bed and it was a wonderful environment. It wasn't one-on-one parental time, and that's probably good. It wasn't vested with so much energy—Oh, I've been away all day, now I've got to relate to this child. If you have a life that is child oriented—and I don't mean child centered, but its oriented toward building a community of kids and adults that the kids can interact with—I think that's the key to a healthy development.

So speaking to people who are really trying to make changes but are stuck in these myths: Where can we go from here?

There are two levels that we have to work on. The first one is to get past our American discomfort with history and really look at the truth behind the myths, so that we can erase all of those old tapes about what a family should be. When we do that, we will eventually end up letting ourselves off the hook a little. That doesn't mean that we will not keep the good aspects of the consciousness raising that's gone on in the last twenty years. We should remember what we've learned, that the family is a social system that's very critical in people's lives, and we should do our best to make it function in a more loving and fair way. But we should be very cautious of falling into the trap of thinking that that's anything more than a baseline, a precondition for making things better—both in our own families and for other families.

So the next step is to understand that the family does not exist, cannot exist, isolated from other social institutions. There is no way I can build a utopia in my family and allow the rest of the world to go to hell, because the rest of the world is going to affect my family relations. So I need to worry about more than my own family, but at home I can let myself off the hook a little. . . . What I really need to do is connect my family to larger social networks, movements, ideas, and institutions that can supplement me when I do well and compensate for me when I do badly as a parent. Because you can't be everything to everyone.

Can you give me an example of how you'd do that?

Well, it can take place on many different levels. It can take place in communities that are able to build neighborhood associations and social support systems. But I think even more than that, given the severity of the crisis of obligation in twentieth-century America, we have to take part in forging the social networks that are not now here, or that have been destroyed over the last thirty years, and in building a more participatory economy and policy.

Some of these problems do have to be solved at the larger level. That sounds overwhelming to people, but what I would say is that (a) we have evidence that small starts can have big impact, we have concrete evidence of small ways that you can get involved that will have larger implications; and (b) even if you don't accomplish everything you shoot for, the process of shooting for it is going to create much healthier families than staying home and trying to pretend that you can close out the rest of the world. The process of taking your child to be involved in a political action, in an environmental cleanup, in a demonstration, in a rally, in a lobbying effort, will teach your child so much more about social responsibility and love and obligation than just sitting at home and reading to him, important though that may be. I think it's worth it. I think your reach should exceed your grasp. That's the healthiest thing for a family.

This interview with Stephanie Coontz, author of the recently published The Way We Never Were: American Families and the Nostalgia Trap, is adapted from the October 1992 issue of New Age Journal, 342 Western Avenue, Brighton, MA, 02135. Subscriptions to New Age Journal are \$24.00 per year. For more information, call 1-800-234-4556.



Mary Cassatt (American, 1844–1926)

A Kiss for Baby Anne (No. 2), 1887

Pastel on paper, 54.6 x 40.4 cm. From The Henry and Abram Eisenberg Collection. The Baltimore Museum of Art, BMA 1976.55.1

Born into a wealthy Pennsylvania family, Mary Cassatt spent most of her life in Paris, where she settled in the mid 1870s. A member of the French Impressionist group, she exhibited in several of their annual exhibitions and counted among her closest friends Edgar Degas, from whom she may have evolved a preference for figure painting.

Throughout her career, she often drew upon her family for subject matter. As frequent travelers to Europe and residents of Paris from 1877, her parents, siblings, and their respective families are portrayed in Cassatt's works in comfortable Parisian interiors, light-filled parks and gardens, and not infrequently, at the theater.

Although she never married, Mary Cassatt was drawn, from about 1880, to the theme of mother and child, exploring this intimate relationship in a variety of media. The figures, never formally posed, are often engaged in domestic activities, seemingly unaware that their pursuits are being recorded by the artist. Among her finest efforts are those executed in pastel. As seen in *A Kiss for Baby Anne* (No. 2), the technique, marked by fluidity and softness, seems especially suited to render this tender moment when a mother embraces her child.

Sona Johnston

Curator of Paintings and Sculpture Before 1900
The Baltimore Museum of Art

The joys of parents are secret, and so are their griefs and fears.

Francis Bacon, 1561–1626, *Of Parents and Children*

Family Reunion— The Legacy of Robert Smalls: Civil War Hero

by Dr. Andrew Billingsley

This paper is adapted from the author's new book: Climbing Jacob's Ladder: The Enduring Legacy of African-American Families (Simon and Schuster, 1993). For invaluable assistance, the author expresses particular appreciation to Smalls family members Thurman Williams, Dolly Nash, and Verdonda Wright, and to Spelman College research assistants Alicia L. Simon and Mary Johnson.

The cornish hen and wild rice with steamed carrots and green salad were delicious. Not exactly the soul food of yore, but for the Norfolk, Virginia Airport Hilton, on Saturday, July 25, 1992, it would do just fine. Indeed the mood of the 79 descendants of the legendary civil war hero, Robert Smalls and their spouses in attendance at this seventh biannual Family Reunion was so festive that the banquet would have been a success no matter how the food tasted. Which is why nobody noticed how terrible was the dessert. There was no sweet potato pie or peach cobbler or rice pudding in sight. These folks had come from all over the U.S. to pay their respects to Robert Smalls and Hannah Jones Smalls, first wife of the hero, who was an unsung heroine in her own right. They came also to renew their fellowship, to mourn their dead, to meet new family members, and above all, to rededicate themselves to the spirit of their ancient ancestors and carry on the torch for freedom, opportunity, service and achievement. And nothing—not the rain, nor hot sun which alternated throughout the weekend—could dampen their enthusiasm.

The members enjoyed their weekend together with an enormous range of activities—a tour of the city, cook out, banquet, and talent show. In addition, the younger set played volley ball, sang and went swimming,



Robert Smalls, 1839–1915

while the older set spent a lot of time just sitting and talking.

The planning committee had done its job well. Verdonda A. Wright of Virginia Beach, Virginia served as Chair. She made sure that the arrangements were made far in advance and that communication went out to all relatives with known addresses. Michele Chaffin of Rego Park, New York served as treasurer. Furman F. Williams planned and gathered materials for the family history, while his younger brother, Dr. Stark Williams, gathered materials for the program and talent show. The corresponding secretary was Anita Williams of Langhorn, Pennsylvania.

Dr. Myriette Guinyard Ekechukwa, department head at the public library in Charlotte, North Carolina, was not able to attend this year, but provided a great deal of information about past reunions since 1980.

Banquet Program

The banquet program was, appropriately, the pinnacle of the many highlights of the weekend. Organized by members Michele Chaffin and Sam Alexander, and presided over by Dr. Stark Williams, the program featured music, poetry, a reading of the family history, and testimonials. Finally, members of each family reported on their activities of the past two years—their ups and downs, the births and deaths, illnesses and triumphs; but most of all their faithfulness to the enduring legacy of achievement that has come to be expected of this great family. Eighty-five-year-old Furman Williams, the family historian, had prepared an elaborate family tree and family history and gladly explained to any who would listen that the purpose of this reunion was not simply to revel in the glory of their dead ancestors, but to show how contemporary family members are meeting their own responsibilities and challenges and keeping with the spirit of their famous ancestors. And, as he often reminded them, a firm set of family values was at the core of this biannual celebration.

Family Values

Beyond the celebration of history and heritage, and beyond the fun-filled agenda, the 1992 Smalls Family Reunion gave serious attention to the endurance of family solidarity through the articulation of certain family values. A checklist of principles, which they called "On Forming Our Forever Family," gave a prescription for achieving and maintaining a strong and viable family system.



Mrs. Hannah Jones Smalls



Mrs. Annie F. Smalls



Mrs. Elizabeth I. Bamfield

Among the items of this checklist were the following:

- (1) We are not afraid to allow each other to make mistakes.
- (2) As an individual, I want the best for every other member of my family.
- (3) We listen to what another family member has to say, even if it means stopping what we are doing.
- (4) We discuss social issues, even if it means we may disagree.
- (5) We find time to worship together once a week.
- (6) We meet once a week for an informal time of family fun and sharing.
- (7) We show love to each other through physical touching, through actions, by doing something for one another, and by verbally expressing our feelings.
- (8) We praise one or more members of our family at least once a day.

And, in an expression of the connection between the past and the future, the members reflected on the following quote from an unknown author: "There are only two lasting bequests we can give our children—one is roots, the other wings."

There was evidence among the participants that these values have been central to their lives. Moreover, though this family has experienced its share of hardship and disruption, they believe that it is when these values have been allowed to erode, by forces within and beyond their control, that the viability of their family system has been threatened.

Keeping Hope and History Alive

There was strong evidence that these descendants of Robert Smalls were indeed carrying on the legacy of achievement and service bequeathed to them through the generations.

Through scrap books, photographs, printed materials, memorabilia and the like, it was clear that what still held this clan together and brought them back to celebrate their existence, accomplishments and kinship every two years, was the legacy of their famous ancestors—Robert Smalls, Hannah Jones Smalls and Anna Wigg Smalls. Five eras in the life of Robert Smalls were repeatedly called to the attention of the younger family members, including:

— Smalls' origin and upbringing as the son of Lydia Smalls, the privileged house servant on a plantation in Beaufort County, South Carolina in the decades before the Civil War. Lydia had learned from her mother that she was descended from three generations of Africans in this country with roots in the Guinea region of West Africa and passed on this legacy to her son.

— His experiences on the docks in Charleston as a trusted, enterprising hired-out slave worker, including his meeting and marrying Hannah Jones, a fellow slave, when he was 17 and she was 30 and already the mother of two children. Hannah and Robert worked together to raise their children, to undermine the slave system, and to provide leadership for the nation.

— His exploits in abducting the Rebel War ship "Planter" together with fellow slaves and their families, driving the ship through the dangerous fortifications of Charleston Harbor and delivering it to Union forces. Hannah and the children were part of this expedition.

— His spectacular service during the War where he piloted several warships leading more than seventeen encounters with the Rebel forces. When in one fierce battle the

"Planter" came under severe attack, the White Captain deserted his post, but Smalls refused the Captain's order to surrender, took command of the "Planter," and with his Black crew, piloted her to safety. He was promptly promoted to Captain of the "Planter" and served brilliantly in the post until the end of the war.

— His even more spectacular and enduring public service after the War, as a member of the South Carolina Reconstruction Legislature, as the second-longest serving Black member of the U.S. Congress, and as an undisputed political, economic and social leader of Beaufort County, South Carolina for a half century after the War.

— And his commitment, throughout his life, to family solidarity, education, entrepreneurship, community service, and political participation.

Early Family History

Lydia Smalls, Robert's mother, was born a slave on the Ashdale Plantation of John McKee, a rice planter on Ladies Island across the river from Beaufort, South Carolina in about 1810. She knew her mother and three generations of her ancestors who were captured in the West African region of Guinea. As a young woman, she was taken off the plantation and made a trusted house servant by John McKee in his stately mansion on Prince Street in Beaufort. She would spend most of her life in that house caring for the McKee family, including John McKee's son Henry, born when Lydia was 21 years old, whom she nursed and raised to adulthood. When John died, in 1848, Henry became the owner of Lydia and her son Robert.

Robert was born in the McKee house on April 5, 1839, when Lydia was 29 years old.



Children of Samuel J. and Elizabeth Smalls Bampffield, ca. 1895

There is a historical dispute about the identity of his father. In 1851, when he was 12, Lydia persuaded Henry McKee to let Robert go to Charleston and live with Henry's sister-in-law, Mrs. Samuel Kingman. Robert had inherited his mother's hatred of slavery and her longing for freedom. She was afraid he would get into serious trouble on the plantation.

It was while he was working on the docks in Charleston that Robert met and married Hannah Jones. Though still a slave himself, Robert contracted with Hannah's owner to purchase his wife and children for the sum of \$800. Robert and Hannah worked extra jobs to make payments to her owner on the installment plan. The day after their first child, Elizabeth Lydia, was born on February 12, 1858, the contract was signed. Now, though Smalls was still a slave, his wife and children were owned by him.

Hannah and her three daughters were with Robert Smalls when he abducted the "Planter." Although Smalls never formally adopted Hannah's two children before their marriage, all the children were treated as his own.

Records show that Small's children did well. Elizabeth Lydia was educated at West Newton, Massachusetts in Allen's English and Classical School. She served as her father's secretary when he was in Congress. Later she married Samuel J. Bampffield, a graduate of Lincoln University in Pennsylvania, who followed in the political footsteps of his famous father-in-

law. For a time, Bampffield was a member of the South Carolina legislature, then served as clerk of Beaufort County for two decades, and finally as postmaster of Beaufort. On his death, his wife, Elizabeth Lydia succeeded him as postmaster. She later served as secretary to Miss Rosa B. Cooley at the Pennsylvania School, a boarding school for Blacks established at Progmore, by the Quakers and others. Together, the Bampffields had eleven children, most of whom were themselves quite prolific. They are the source of a major share of contemporary Smalls descendants. Educators, business people and professionals are prominently sprinkled throughout this lineage.

Sarah Smalls was educated at Minor Normal School in Washington, D.C. (now the University of the District of Columbia). She later studied at the Boston Conservatory of Music, and taught music at South Carolina State College at Orangeburg. She later married a physician, Dr. Jay Williams, who practiced in Pueblo, Colorado. They had no children.

William Robert Smalls, the youngest of Small's children born to him and his second wife Anna Wigg, also did rather well. He was a graduate from Armstrong Manual Training High School in Washington, D.C. and the University of Pittsburgh. He worked as a school teacher in several states and was once an instructor at Morehouse College in Atlanta. Following his father's career in the military, he attained the rank of Lieutenant in World War I. His most distinguished career, however, was his long-time service as staff member of the Urban League in Pittsburgh

and Toledo. William Robert was married to Martinique Gray of Pittsburgh and they had two children and a number of grandchildren.

The Maryland Connection

It is against this historic background that contemporary descendants of Robert, Hannah and Anna Wigg Smalls and their children began some ten years ago to gather in biannual family reunions. The family exemplifies the preeminent values of Robert Smalls, his commitment to education, to black-owned business enterprise, to the Church, to political empowerment, and above all, a commitment to build an open and democratic society for all people. Small's descendants include Mrs. Doris Brevard—principal of Van Elementary School in Pittsburgh, Denise Bostic Wright—a doctoral student at Temple University in Philadelphia, Dr. Stark Williams—owner of a medical clinic in Cleveland, and John Wesley Sally, Jr.—a minister in Stow, Ohio. Other of Small's descendants are lawyers, school teachers, social workers and small business owners.

Two members of the Smalls family have deep roots in and bittersweet memories of Maryland. Furman Williams, the 85-year-old patriarch and family historian, was a faculty member at the University of Maryland—Eastern Shore (formerly Maryland State College at Princess Anne) from 1948–1964, and Janet "Dolly" Nash, was a teacher at R. R. Morton High School on the Eastern Shore from 1948–1956. Both are representatives of the achievements of the Smalls' descendants

who carried forward some of the highest ideals of their famous ancestors.

But not all of their memories of Maryland are positive ones. Both Furman Williams and Dolly Nash were subjected to this state's segregationist policies in education and were denied admittance to the University of Maryland. Such policies were official and effective in Maryland until 1950 when future Congressman Parren J. Mitchell, represented by future Supreme Court Justice Thurgood Marshall, successfully sued in federal court forcing Mitchell's admission to the same University of Maryland. While Williams and Nash were denied access to higher education in Maryland, they were granted State fellowships to study outside the state. Williams received a Master of Arts degree from the University of Pennsylvania and Dolly Nash a Master's degree in Education at New York University.

Achieving African-American Subsociety

Furman Williams attributes much of his success to his parents. Williams' mother was a school teacher and his father a successful cotton farmer. Both had high educational, career and service aspirations for all their children and for the many extended relatives who passed through their doors as well. They were richly rewarded by these children, all of whom became educated and successful business and professional people and community leaders.

Growing up in his Orangeburg, South Carolina home with his parents and two older sisters, Williams reports that when he was growing up, his home was virtually a boarding house for dozens of extended relatives who lived with them in order to attend the nearby South Carolina State College at Orangeburg. For a long time he was not clear just how all these people were related to him, it did not matter. What he knew was that they were all kinfolk.

Williams describes the neighborhood where he grew up in the early years of this century as "one of the most productive streets in the world." The social matrix was one of harmony and cooperation: "Treadwell Street extended from Russell (Main Street) in the east to Ellis Avenue on the west. This was comparable to four city blocks. Along Ellis Avenue lived the following White families with boys my age: the Dukes, the Sims, the Wolfes, and the Websters. They all played baseball with the Blacks on a lot at the corner of Ellis and Treadwell Streets. We had no racial problems there. The Black and White parents mingled and watched the

games. . . . Our Black neighbors included: Lawyer and Mrs. Moorer, Dr. and Mrs. McTeer, Framer Dartus and Mrs. Judson. Across the street lived an old man who collected roots and herbs. Mrs. Seas was a homemaker and gardener. My father was captain of the Phoenix Hose Company, a volunteer, horse-drawn fire department."

Children who grew up in this supportive and highly achieving environment have repaid their parents' aspirations many times over. Its families and their descendants have produced citizens who are high achievers. It is this family legacy of Robert Smalls, not at all uncommon in the South during the early part of this century, which has enabled Southern Blacks to comprise an unusually large proportion of highly achieving African Americans, often far outdistancing their northern counterparts, from what might be considered more privileged backgrounds.

Significant achievement, even by highly able persons is almost never an individual matter. Instead, a social network of kin and non-kin often provides the supportive context which enhances success. This "achieving subsociety" is graphically reflected in the Smalls Family legacy. Williams reports that his neighborhood included entrepreneurs, bankers, insurance executives, architects, publishers, family planning specialists, barbers, shop owners, pharmacists, physicians, dentists, lawyers, a movie house owner, metal workers, agricultural agents, school teachers and principals, cafe owners, taxi owners, and college teachers.

Most of Williams' neighbors represent stable, two-parent families. Moreover, many of the wives were active participants in the work force, often alongside their husbands. Many were independent entrepreneurs and professionals. It would be difficult to find many Black neighborhoods, north or south since desegregation, that could boast such a massive pattern of achievement. Thus, the descendants of Robert Smalls did not achieve their elevated status simply by their biological heritage. Their contemporary social surroundings reinforced the aspirations of their great ancestors. It is out of this achieving social nexus, or "achieving subsociety," that these descendants were able to fashion their lives of extraordinary achievement. While Furman Williams believes that his neighborhood was exceptional, the fact is that many other African-American communities, in the years before the civil rights revolution and massive residential dispersion, were remarkably like the Treadwell Street neighborhood.

In sum, the enduring legacy of African-American families is dramatically illustrated

by this remarkable family. Robert Smalls' knowledge and appreciation of his African heritage, learned from his mother, which she had learned from her mother, is in part what kindled in him a life-long struggle to affirm his true personhood and that of his fellows. It is a lesson and a connection that has had to be learned by successive generations of African Americans with exceedingly mixed results down through the centuries. Currently in vogue again, the African heritage holds generative qualities for the future of African-American people. Moreover, the close, loving and respectful relationship between mother and son in slavery and in freedom, exemplified by Lydia and Robert, has set a standard, not only for Smalls' descendants, but for other contemporary African-American families as well.

Spreading out from the individual to the family, the extended family, and the community, there were certain "screens of opportunity" which I have characterized in my work as keys to understanding the viability of African-American families. This is what enables them to cope with and benefit from the forces of the larger society. Furman Williams' depiction of the "achieving subsociety" in which he and Dolly Nash grew up, attests to the vitality of this "enduring legacy."

Finally, the manner in which both Furman Williams and Dolly Nash were able to make their way in the world—and in Maryland—despite the many obstacles, demonstrates the African-American cultural capacity to "turn stumbling blocks into stepping stones." Coming at a time when the educational system is again the subject of major reform, the experiences of Robert Smalls' descendants must surely encourage and inspire all those who believe in the efficacy of social change.

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The History of Families

by Dr. Joan Wallach Scott

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The last few years have witnessed cries of alarm about the family from a wide spectrum of social opinion. Opponents of child care legislation and proponents of Right-to-Life claim that they are defending the family against forces of destruction and moral erosion. Liberals bemoan the "emptying family," referring to the family as an endangered species which must be protected if it is to be saved. The conservative and liberal views usually share two assumptions. First, both see the family as a fixed, immutable institution, whether they believe with religious fundamentalists that its shape was divinely ordained or, with liberals, that a particular historical configuration *ought* to be retained. Second, each view assigns a causal role in family breakdown to a change in women's activities, usually the massive entry into the paid labor force of married women with young children at home.

I want to argue that both assumptions are incorrect when viewed from a historical perspective. Drawing on evidence mainly from European and American history, I will show that families have always been flexible and changing, not fixed institutions, and that labor force participation by married women is compatible with many kinds of family structures and with the successful raising of children.

Families

Let us begin with the family. Investigations by historians and anthropologists have shown that there is no single definition or uniform standard for family organization. The ideal of a family and of appropriate roles for family members has varied over time, across cultures, and among classes within a society. Moreover, there is always a discrepancy in any society between ideals and lived experience. Some sociologists estimate, in fact, that at any single moment only 25 to 40 percent of families live up to idealized norms.

The ideal of a family as a nuclear household with two parents and their children is a relatively recent development. That definition emphasizes a division of labor between husband and wife that is supposed to be "natu-

ral" and in which the husband earns wages and the wife takes care of the home and children. It also says that the primary function of the family is emotional. The French historian Philippe Aries' pioneering study shows that this idea and the family organization that accompanied it developed in the West in the eighteenth century and was most fully articulated by urban middle-class families during the nineteenth century.

Although nineteenth-century writers equated the nuclear family with the family, there have been, and are, many different ways of organizing and defining families in the past and present. Among the European nobility or the gentry in colonial America, for example, families were primarily agencies for transmitting the property that was the basis of social and political power. Marriages secured alliances among powerful families. Children inherited land and so perpetuated a family name and its power from generation to generation. Love was not a reason or requirement for marriage. Parental attention did not center on children. Indeed, children were often raised by servants or sent off to live in other households, spending little time in the company of their parents. Emotional ties existed within families, but they were not a primary justification for a family's existence. The typically successful aristocratic family was the one whose marital and inheritance arrangements maintained wealth and power for the next generation.

But this was not the only family form in these societies. Peasant, farming, and craftsmen's families were also economic units, but of a different kind. They were centers of productive activity. Groups of people lived, worked, and ate together. In addition to blood relatives, servants and other non-kin were also considered part of the family. A recurrent peasant proverb in many parts of Eastern and Western Europe defined family members as all those people eating from the same pot. The highest priority for these family members was to contribute labor or wages to the household. If a family couldn't support all its children, they were sent to another household to live, learn, and work. If a family needed more hands to work, it took others'

children into the household. Though a division of labor according to age and sex certainly existed, it did not exclude married women from work. An eighteenth-century English poem advising a young girl about her future captured the attitude well:

You cannot expect to marry in such a manner as neither of you shall have occasion to work, and none but a fool will take a wife whose bread must be earned solely by his labor and who will contribute nothing towards it herself.¹

The ideal family arrangements for these people were those that best provided subsistence for all family members. The need of families for workers on the land or in the shop and their subsistence requirements created changing family arrangements with a range of different and sometimes unforeseen roles for individual family members.

In the history of the United States, stable nuclear families have been neither a consistent ideal nor a continuous reality. In periods when death or divorce rates are high, families consist of complex arrangements of adults and children. The historians Darrett and Anita Rutman have shown how parental death in the seventeenth century created families with complex mixes of natural and stepparents and their children. When a mother died in childbirth (a fairly common occurrence), the father would remarry. He might later become ill and die and his wife remarry. The children produced by these unions remained under the care of the living parents. In one household the Rutmans studied in Virginia between 1655 and 1693, there had been "six marriages among seven people" that produced 25 children. In 1680, there were living in this household children ranging in age from infancy to 20 who were the products of four marriages and some of whom had no parents in common. These arrangements are similar to those we see today, when divorce and remarriage rates are high. The similarities suggest that households with various "step" relationships or single parents are not the product of late twentieth-century "decline," but a practical way of accommodating prevailing demographic or

A Piscataway Indian family, 1908. Photo courtesy of the Robert G. Merrick Archive, Maryland State Archives, MSA G 1477.6204



economic circumstances. Furthermore, they are recognized and experienced as families by their members, even if they don't live up to the ideal of what "the family" is supposed to look like.

If we look farther afield we find arrangements understood to be families that differ dramatically from the nuclear household ideal. In India, families have been organized as extended networks of kin living in the same household and incorporating many generations of married couples and their children. Alternatively, there are parts of Africa where marital and living arrangements do not coincide. Domestic units consist of mothers and their children, while fathers live elsewhere and may have a succession of different wives. Furthermore, property is not passed directly from parents to children, but from a mother's brothers to her daughters or sons.

The point of these examples is that the needs of subsistence, transmission of property, reproduction, and human connection can and have been met in a variety of ways. Ideals of families differ in different societies and so do the practical organizations differ from the ideals. There is no "natural" or "God-given" way to organize a family; family organization depends on cultural and social practices, on legal norms, on demographic and economic conditions, and on a host of other circumstances that have always made it a variable and changing institution.

Women's Work

What is the impact of women's work on their families? Are parenting and work incompatible activities for mothers? The answers vary according to historical periods, cultural beliefs about children's needs, and the circumstances under which women work.

Although throughout history, one of women's roles has been understood to be the bearing of children, they have not always been considered to be entirely responsible for the raising of children. In preindustrial Europe, for example, when birth and infant death rates were very high, women spent most of their married lives bearing children. Yet this

did not make child rearing a central preoccupation for them, and it did not preclude their engaging in other activities. Among the rich, children were sent to wet nurses and then raised by servants, while their mothers conducted the social business of the family life. Among peasants and artisans, women incorporated the care of children into the chores of the day, which might include spinning or sewing, running a craft shop or family business, planting and harvesting, caring for domestic animals, going to market to buy or sell food. Women silk spinners in eighteenth-century Lyons (France) sent their infants to wet nurses rather than interrupt their lucrative trade, as did Parisian shopkeepers and artisans.

Among nineteenth-century factory workers—in the Staffordshire potteries in England, for example—child care was shared by parents. Often it was easier for women than men to find jobs and so (reported one observer),

The men and boys appear to be willing to do their part in the domestic work of the home and it is no uncommon sight to find a man cleaning and sweeping, caring for the children and even putting them to bed in the evening.²

For middle-class families of this period, such an arrangement was considered a violation of a woman's duty to her children. These families accepted the belief that "woman's place is in the home," and they insisted that there was a necessary connection between the physical presence of the mother in the household and the quality of family relationships. But the children of working mothers do not seem to have shared this belief or to have experienced emotional deprivation.

Observers in working families of nineteenth-century English textile towns, where mothers were employed in factories, noted that "bonds of affection were particularly strong between mothers and their children."³ These bonds were based on the children's sense of loyalty to a hardworking, caring mother.

Not only have middle-class views about children's needs differed for those of the working class, middle-class views themselves have changed over the past 200 years. In the United States, there have been periods (in the first half of the nineteenth century) when a mother's moral and educational influence was seen as primary. In the early twentieth century, emphasis shifted to her responsibility for children's health. More recently, it is the social and economic future of the child that is considered vital. These shifts in beliefs about what children need have led to shifts in middle-class ideals of mothers' roles. While morality and health were said to require a mother's presence in the household, education and training require additional funds. Part of a mother's job is now considered to be the provision of those funds, and many women have sought to fulfill the ideal of good motherhood by going out to work.

Indeed, the charge that middle-class women's decisions to seek employment represents a selfish desertion of family responsibilities is belied by study after study of women in the labor force. These reveal that the vast majority of women work either as the sole source of or as an important contributor to family income. They work to accumulate a down payment for a house, to maintain family living standards in the face of inflation, to pay

An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents. Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you do.
[Mr. Bennet]

Jane Austen, 1775–1817, *Pride and Prejudice*

for medical care, and to give their children a decent education. The economic stability of middle-class families now, as well as that of working-class families, often depends on a mother's wage-earning activity; when mothers don't or can't work, or when they can't earn enough, unstable and needy households are often the result.

Perhaps the most dramatic evidence of the impact of women's not working comes from Linda Gordon's recent book on family violence in late nineteenth-century Boston. It shows how social workers' insistence of keeping mothers in poor families at home often led to continued abuse of children by a father or the sending of children to orphanages or foster homes. When women were economically dependent they had no way to protect children or, for that matter, to feed them. If they had paying jobs, however, their options would have been better and their families stable.

The effect on families of mothers working depends on the circumstances of families and the jobs women can find. Numerous studies from the nineteenth and twentieth century have borne this out. One of the earliest, done by Clara Collett, a social investigator in London in the 1890s, describes the possible varieties. The women who were best off, she found, were those who worked not from necessity but from choice. These women set the terms of their employment, and because their husbands also earned good wages, they could refuse drudgery or dangerous work. They might even be able to hire domestic help. The worst off were women who were the sole support of a family, usually widows, but also those whose husbands were injured, ill, or unemployed. These women had to work at whatever jobs they could find and they had to accept whatever wages were offered. They were most vulnerable to exploitation, the poorest, most desperate, and miserable of women workers in London. Collett's conclusions were echoed later by another study of women workers in London that concluded: The grave drawback of much of the work done for money by married women is not that it is injurious in itself, but that is scandalously ill-paid."⁴

The effects on children of their mothers working depends as well on circumstances—economic, social, and cultural. What is clear, from the historical record and from current experience, is that there is no necessary ill effect on children's well-being and on their relationships with their mothers. Memoirs from the nineteenth century eloquently substantiate this point. They reveal deep feelings of gratitude, admiration, and love by children for working mothers, even if the children were cared for by others while their mothers

were at work. One woman attributed her morality to the influence of her mother: "I have had many temptations during my life, but my mother's face—her poor, tired face—always seemed to stand between me and temptation."⁵

All of this is not meant to idealize working-class family relationships in the past. Poverty, illness, and death often broke emotional as well as physical bonds, then as today. Indeed, it was most often grinding poverty—and not the daily absence or presence of the mother—that most disrupted families and made impossible sustained relationships among family members. And it was the quality of alternative care for children while mothers worked that made the difference in the child's experience and memory of what a mother's daily absence meant.

What then are my conclusions? First, the history of the family is the history of a varied, changing, adaptable institution. We must not confuse variations or organization with disintegration or breakdown. Second, whether women work to support their families or to find meaningful, productive activity, or both, their wage-earning activity does not in itself disrupt family stability or impoverish children emotionally. Indeed, historically, it has often had the opposite effect. Neither the work of women nor changes in family structure cause social problems in themselves. Rather, the attempt to impose idealized models of "the family" on diverse and changing families undercuts their ability to adapt to changing economic and social circumstances and so to survive.

¹"A Present for a Servant Maid" (1743), quoted in Ivy Pinchbeck, *Women Workers and the Industrial Revolution, 1750–1850* (New York, 1930), pp. 1–2.

²Report on the Interdepartmental Committee of Physical Deterioration, British Parliamentary Papers 1904. Cited in Margaret Hewitt, *Wives and Mothers in Victorian Industry* (London, 1958), p. 193.

³Michael Anderson, *Family Structures in Nineteenth Century Lancashire* (Cambridge, 1971), p. 77.

⁴Clementina Black, *Married Women's Work* (London, 1915), p. 11.

⁵Margaret Llewelyn Davies, ed. *Life As We Have Known It* (New York, 1975), p. 26.

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Jacques Lipchitz (American, 1891–1973)
Mother and Child II, 1941–1945
 Bronze, from *The Alan and Janet Wurtzbarger*
Collection, The Baltimore Museum of Art, BMA
 1966.55.14

Jacques Lipchitz' powerful sculpture of a mother with arms outspread evolved out of an experience in Russia in 1935. Lipchitz explains: "one night when it was dark and raining, I heard the sound of a pathetic song. I tried to trace it and came to a railroad station where there was a beggar woman, a cripple without legs, on a cart, who was singing her hair all loose and her arms outstretched. I was terribly touched by this image, but I only realized years later, when I made Mother and Child II that it was this image that had emerged from my subconscious."

The beggar woman in Lipchitz' memory became a heroic mother in bronze after Lipchitz fled from Europe to escape the invasions of the Nazis. On her back the mother carries a small child who clings to her, wrapping its arms around her neck.

*After completing *Nudes and Children*, the artist was surprised to find that the anonymous donor could not be reached at the behest of a donor who claimed the piece used in previous work to symbolize a mother's agony. It was that Lipchitz's powerful bronze sculpture to express his experience of the horror of the war which forced him to leave his homeland. The bull suggest his fear of the deterioration of Europe, while the frail, suffering mother and the child who clings to her depict the courage of humanity in times of war and*

*Linda Andrie
 Associate Educator, Teacher Service
 The Baltimore Museum of Art*



Recently-funded and Continuing Programs

Programs of the Maryland Humanities Council are made possible through major support from the National Endowment for the Humanities; with additional support from the Maryland Department of Housing and Community Development, Division of Historical and Cultural Programs; corporations, foundations, and individuals.

Those projects marked with a ■ are scheduled to take place between January 1, 1993 and April 30, 1993. Projects marked with a * encompass the Council's "Family" programming initiative. For further information on these programs, please call the telephone number listed with each entry.

Recently-funded Programs
(Funded between July 1, 1992 and October 31, 1992)

MINIGRANTS

"Cinematic Representations of Violence and Resistance in the Americas, 1492-1992"
Department of Spanish and Portuguese, University of Maryland
Award: \$1,200.00 outright funds

A series of eight films addressed legacies of Columbus's voyage and provided a forum for discussion of issues surrounding the commemoration of the Columbian Quincentenary. Discussion also focused on issues such as the representation of violence, responses to "artistic" depictions of terror, writing and filmmaking against violence, and teaching cultural diversity. (#776-P)

"Go Global"
Cloisters Children's Museum
Award: \$1,200.00 outright funds

Three storytellers made presentations to broaden children's awareness and acceptance of different cultures. Audiences heard tales from Africa, China, and the Inuit, and learned about the Underground Railroad through a puppet performance. A scholar in literature prepared a bibliography which was included in each performance program. (#777-P)

"Maryland Artists Lecture Series"
University of Maryland University College
Award: \$1,200.00 outright funds

Three public lectures explored artistic images of African-Americans, collecting the works of contemporary artists, and Maryland women artists. (#778-P)

"A Writer in a Landscape: Explaining Maryland's Eastern Shore"
Wicomico County Free Library
Award: \$1,200.00 outright funds

These lecture/discussions, held at Eastern Shore libraries and a museum, focused on the history and social development of the Eastern Shore, including agricultural development, race relations, and the transformation of land and seascape. (#779-P)

"Occupied Baltimore: Civil War Prints from the Robert G. Merrick Collection"
Maryland Historical Society
Award: \$1,200.00 outright funds

An exhibit of forty Civil War lithographs illustrated the impact of military occupation on residents and troops stationed in Baltimore. The exhibit also showed how local print-makers produced images used for patriotic purposes for both Northern and Southern sympathizers. (#780-P)

"Breaking into Print: Authors' First Books"
The Milton S. Eisenhower Library of The Johns Hopkins University
Award: \$1,200.00 outright funds

This exhibit and catalogue concerned authors and their first books and explored the importance of initial publication on an author's writing and on the course of literature. (#781-P)

■ **"Expressions of African-American Culture Through Music and Dance"**
Prince George's Community College
Award: \$1,200.00 outright funds
(301) 322-0575

Two lecture/performance by renowned African-American scholars—Dr. Richard A. Long of Emory University and Dr. Nathan A. Carter of Morgan State University—investigate the evolution of the Black tradition in dance and African-American classical choral music from the later nineteenth century through the 1900s. November 1992 and March 1993. (#782-P)

"American Film: A Reflection of American Culture"
Howard County Office on Aging
Award: \$1,200.00 outright funds

Six screening/discussions of classic American films were presented at the Florence Bain Senior Citizen Center. Films included: *The Fountainhead*, *From Here to Eternity*, *High Noon*, *My Darling Clementine*, *Shane* and *Out of the Past*. (#783-P)

"America in Decline: Crisis or Illusion?"
Milton S. Eisenhower Symposium of the Johns Hopkins University
Award: \$1,200.00 outright funds

A seven-part lecture series examined America's role in the dynamic international system; economic growth and competitiveness; educational system; political process; moral and social frameworks; and the status of the American dream. (#784-P)

* **"Changing Family Values as Seen Through the American Short Story"**
Reisterstown Senior Center
Award: \$1,200.00 outright funds

This discussion series of five modern short stories about the lives of contemporary young couples aimed to foster understanding between the older citizens of the Reisterstown community and new families moving into this growing area. (#785-P)

* **"The Writer as Witness: The Family in Society"**
Charles County Community College
Award: \$1,200.00 outright funds

This six-part reading/discussion series investigated the family in contemporary society and featured such writers as Richard Bausch, Bobbie Ann Mason and Wayne Karlin. The program also included two evenings of readings by writers of literature for children. (#786-P)

REGRANTS

■ **"The Legacy of Columbus: Indigenous Perspectives"**
Western Maryland College
(410) 857-2561

A two-year series of speakers, panels, films, and cultural events will mark the Columbian Quincentenary and examine its impact on Native American culture. Speakers and demonstrations will examine Native American storytelling, religious rituals, artistic expression, ethical questions, and public policy considerations. Program dates: Fall 1991-Spring 1993. (#122-M)

■ **"Vanishing Maryland Workplaces"**
Baltimore Museum of Industry
(410) 727-4808

A 25-panel travelling exhibit will explore vanishing work traditions in Maryland. The exhibit will travel to six libraries, museums and educational institutions in Harford, Talbot, Frederick, Allegany, Calvert and Montgomery counties. It will include an invitation to visitors to document their own work traditions by recording their experiences into a tape recorder or writing them in a notebook. Exhibit: September 1992-February 1993. (#123-M)

■ **"Confluences of Culture: The Legacy of 1492"**
Frostburg State University
(301) 689-4289

The 500th anniversary of Columbus's encounter with the Americas will be commemorated through a series of lectures, panel discussions, exhibits, and performances. The events are co-sponsored by a number of organizations in Allegany County and will bring well-known scholars to the area from throughout the country. The lecture series features topics such as environmental history of the New World, the confluences of religion in America, images of Native Americans throughout the centuries, and African-American and Hispanic history. Exhibits: March 1992-Spring 1993. (#132-P)

■ **"Ancient Greece: Modern Views"**
Prince George's Community College
(301) 322-0576

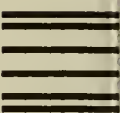
The last two of three forums examining Greek culture through discussions of "The Challenge of the Black Athena," "Greek Ethnocentricity: The Persians, the Olympics, Alexander the Great," and "Women in Ancient Greek Culture" will be held at Hagerstown Community College (March 1993) and Essex Community College (April 1993). (#147-P)

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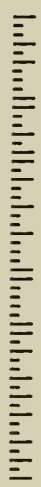


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*Students in traditional costumes from New York State performing in the Temple Court of the University of Maryland, a production of *Exoticism*, 1993, sponsored in part by the Maryland Humanities Council. Photo by Ted Mehnck*

■ **"Cultural Diversity in Literature Program"**

Towson State University
(410) 830-4094

Thirty-six K-12 teachers will participate in small group discussions of literary works written by women, African-Americans, and Native Americans. A month after each of these discussions, teachers will attend a lecture by a scholar who has also prepared a bibliography. Teachers will discuss interpretations of the works as well as ways to use them in the classroom. Program dates: September 1992–May 1993. (#150-P)

■ **"Cross-cultural Interpretation in the Performing Arts: The Native Peoples of the Americas (Pre-Concert Seminars)"**

The Concert Society at Maryland
(301) 403-4238

The final two in a four-part series of pre-concert seminars will explore the aesthetics, history, and social contexts of American Indian music and dance, will feature anthropologists, ethnomusicologists, artists, and local Indian specialists discussing Andean Indian music, Northern and Southern Plains music and dance, contemporary Indian borrowings of European-American styles, and origins and comparisons of Navaho music, arts, and storytelling. Program dates: March 27 and April 24, 1993. (#153-P)

■ **"Working Women: Clerical Workers and Waitresses from 1930–1950's"**

Baltimore City Life Museums
(410) 396-9911

An exhibit entitled "Work in Progress" will focus on women employed as office workers and waitresses from the mid-1930's through the 1950's. Living history performances based on oral history interviews will be presented, along with lectures by two scholars. Program dates: October 1992–May 1993. (#160-P)

■ **"Images of Women"**

Hood College
(301) 663-3131
Award: \$5,325.00 outright funds

This lecture and film series seeks to examine the ways in which women have been represented in Western, Asian and African cultures, and to consider the larger contexts—historical, literary, and religious—for these images of the feminine. February–April, 1993. (#163-P)

■ **"Chesapeake Bay: A Photographic Interpretation, 1945–1990"**

Johns Hopkins University Press
(410) 516-6909

Award: \$5,837.00 outright funds, \$7,000.00 treasury matching funds

A fifteen-part series of public addresses explore the natural, economic and social history of the Chesapeake Bay in the second half of this century. March 1993–December 1994. (#165-P)

■ * **"An 1840 Family: Image and Reality"**

Baltimore City Life Museums
(410) 396-9911

Award: \$11,772.00 outright funds, \$1,800.00 in treasury matching funds

This historical dramatization explores the experiences of a middle-class white family and the family's free African-American servant and her daughter several months after the death of the white family's father. Through examining these 19th-century families facing a difficult situation, the museum aims to offer perspective for contemporary families. Program dates: February 24–May 8, 1993. (#168-P)

All happy families resemble one another, but each unhappy family is unhappy in its own way.

Leo Tolstoy, 1828–1910,
Anna Karenina

Money Available

Non-profit organizations and community groups are eligible to apply for grants from the Maryland Humanities Council. Staff members will help you plan programs and work on grant applications. To request application guidelines and forms, please call or write the Council (address and phone number on back cover).

There are two kinds of grants. Minigrants, requesting \$1,200 or less should be submitted at least six weeks before your project begins. There are no deadlines for minigrants.

Regular grants, requesting more than \$1,200, should be submitted by the following deadlines:

First Draft	Final Draft	Decision
February 12, 1993	March 19, 1993	May 15, 1993
June 14, 1993	July 19, 1993	September 18, 1993

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Major support for the Maryland Humanities Council comes from the National Endowment for the Humanities, supplemented by a grant from the Maryland Department of Housing and Community Development, Division of Historical and Cultural Programs and by the generous contributions of private donors. The Council is pleased to acknowledge publicly the generosity of the following individuals, foundations, and corporations:

Direct contributions received by the Maryland Humanities Council between November 1, 1991 and October 31, 1992 totaled \$50,370.

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Grant Applicants

Prospective grant applicants should contact Margitta Golladay at (410) 625-4830 for information on how to increase the cash donations to your humanities project by matching funds from the U.S. Treasury.

Scholars . . . Share Your Knowledge

Humanities scholars . . . the Maryland Humanities Council needs you to share your knowledge with the community.

Sign up now for the Council's Scholars Bank. You may choose to speak to public groups, consult with our applicants, or help us evaluate the humanities projects we fund.

Humanities scholars are usually considered those who hold a Ph.D. or terminal degree in a humanities field. They should be engaged primarily in the study, research, writing, and/or teaching of one of the following disciplines: languages and literature, history, archaeology, jurisprudence, philosophy, ethics, comparative religion, history and criticism of the arts, and social sciences employing historical and philosophical approaches, including but not limited to anthropology, sociology, and political science.

Interested persons should call Rebecca Aaron at (410) 329-1220 for more information.

Free Exhibit Available

The Maryland Humanities Council has copies of the Smithsonian Institution's traveling exhibit "Seeds of Change" available for loan to your organization without cost.

The exhibit, which explores the forces of encounter and exchange that altered both the Old and New Worlds, is currently on display at the following locations:

Prince George's County Memorial Library—*January 1993*
Western Maryland College—*February 1993*
The Key School—*April 1993*
Jefferson Patterson Park and Museum—*May 3–June 11, 1993*

For more information on the "Seeds of Change" exhibit, call Jennifer Bogusky at (410) 625-4830.

Teachers . . . Spend Your Summer Earning and Learning

Teachers . . . hurry up and decide if you would like to spend your summer learning about the humanities in a National Endowment for the Humanities summer seminar.

Teachers selected to participate will receive a stipend of \$2,450, \$2,825 or \$3,200, depending on the length of the seminar, to cover travel costs, books and other research expenses, and living expenses for the tenure of the seminar.

For more information or request an application, write the Equal Employment Opportunity Officer, National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, D.C., 20506. Applications must be received by March 1, 1993.



I can trace my ancestry back to a protoplasmal primordial atomic globule. Consequently, my family pride is something inconceivable. I can't help it. I was born sneering.

W.S. Gilbert, 1836–1911, *The Mikado*



Five generations of the Porter family of Mt. Savage, Maryland. Photo courtesy of the Robert G. Merrick Archive, Maryland State Archives, MSA G 1477-6814.

Children today are tyrants. They contradict their parents, gobble their food and tyrannize their teachers.

Socrates, 470–399 B.C.

Barbara Wells Sarudy Appointed Executive Director of the Maryland Humanities Council

The Maryland Humanities Council is pleased to announce the appointment of Barbara Wells Sarudy as Executive Director. Sarudy, a resident of Monkton, Maryland, began her employment with the Council in mid-October of 1992.

Sarudy has taught American history in the Department of History of the University of Maryland, College Park while working on her Ph.D. between 1990 and 1992. She was Administrative Director (1984–1989) of the Maryland Historical Society and Executive Director of Youth Care, Inc.—a private non-profit mental health agency in Greensboro, North Carolina. She has also served as Research Coordinator in North Carolina for a study of women's prisons under the U.S. Department of Justice (1974–1975) and as the Grant Coordinator for a program of five conferences in North Carolina on Juvenile Justice, funded by the North Carolina Endowment for the Humanities.

Sarudy has completed Ph.D. coursework in American History at the University of Maryland, College Park, and holds an M.A. in American History from the University of Maryland, College Park and a B.A. in American Literature from the University of North Carolina.

Sarudy's research interests are 17th, 18th, and early 19th-century American gardens as planned personal environments, settings for social and political activities, and symbols of thoughts and beliefs. She has published a number of articles and monographs on Garden History, including "Eighteenth-Century Gardens of the Chesapeake," (*Journal of Garden History*; Volume 9, No. 3, September, 1982) and "South Carolina Seed Merchants and Nurserymen Before 1820," (*Magnolia*, Journal of the Southern Garden History Society, Volume 8, No. 3, Winter 1992). She contributed the landscape terminology for the *Glossary of Early American Architecture and Landscape Architecture Terms* for Carl Lounsbury of Colonial Williamsburg, Inc. and is a contributing editor of *Encyclopedia of 17th, 18th, and 19th Century American Landscape Terminology*, a work in progress at the Center for Advanced Studies in the Visual Arts at the National Gallery of Art in Washington, D.C.

Since her move to Maryland in 1981, Sarudy has lectured extensively in Virginia and Maryland, with invitations from organizations such as the Thomas Jefferson Memorial Foundation, The Baltimore Museum of Art and Historic Annapolis, among others.

If, now and then, during their travels, they had fallen slightly out of step, harmony had been restored by their return to conditions she was used to. He had always foreseen that she would not disappoint him, and he had been right. . . . She had represented peace, stability, comradeship, and the steadying sense of unescapable duty.

Edith Wharton, *The Age of Innocence*

Maryland Humanities Council Elects New Officers

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The Honorable Gilbert Gude, a member of the Council since 1987, is the new Chairperson and President of the Maryland Humanities Council. Gude previously served on the Board of the Council as Legislative Liaison in 1990 and in 1991 and as First Vice Chairperson in 1992. He is currently the Executive Director of the Potomac River Basin Consortium. From 1977 to 1986, he served as Director of the Congressional Research Service, Library of Congress, following five terms in the House of Representatives, representing Maryland's 8th district. His publications include *Where the Potomac Begins: A History of the North Branch Valley* and *Small Town Destiny: The Story of Five Small Towns Along the Potomac Valley*. He holds a B.S. degree from Cornell University and a masters degree from The George Washington University. Gude is a resident of Montgomery County.

Other officers include: Dr. George H. Callcott, First Vice Chairperson—a Professor of History at the University of Maryland, College Park and author of several books on Maryland history; Dr. H. Margret Zassenhaus, Second Vice Chairperson—a retired Towson physician and celebrated speaker on human rights and values; Ms. Bernice A. Friedland, Fiscal Agent—a businesswoman and civic leader in Allegany County; and Dr. Joseph T. Durham, Legislative Liaison—an Adjunct Professor at the School of Urban Studies and Education, Morgan State University and President Emeritus of the Community College of Baltimore.

Six new members joined the Council this year.

Taunya Lovell Banks is Professor of Law at the University of Maryland School of Law where she has been since 1989. She received her B.A. from Syracuse University and J.D. from Howard University. She has taught at the University of Tulsa and at Texas Southern University, where she also served as Associate Dean. Her primary research interests include disability law, civil rights, and gender issues.

Redmond C.S. Finney recently retired from Gilman School, Baltimore, where he served as Headmaster since 1968 and currently serves on the Mayor's Board of School Commissioners for Baltimore City. He is a graduate of Gilman School and Princeton University. He received a masters in Educational Administration from Harvard University and holds an honorary doctorate in Humane Letters from Loyola College of Maryland.

Gwendolyn E. Freeman is a teacher of English, Psychology, Theater, and Communication Arts at Stephen Decatur High

School in Berlin, Maryland. She has been a teacher in the public school system of Maryland since 1968. She holds an M.A. in English from Washington College.

Sister Virginia Geiger is Professor of Philosophy, College of Notre Dame of Maryland. She has published two books on Daniel Carroll, and has been the editor of and/or contributor to numerous publications, including the forthcoming *One Vision, Many Voices*. She has received numerous honors, including the Distinguished Lecturer and Teacher Award from Sears Roebuck Company, 1989. Sister Virginia received her Ph.D. from Catholic University of America in both history and philosophy.

Paula J. Johnson is a Maritime History Specialist at the National Museum of American History, Smithsonian Institution, where she has been since 1991. Previously she worked for ten years at the Calvert Marine Museum where she served as folklorist, curator, and acting director. Ms. Johnson received her B.A. from Gustavus Adolphus College and an M.A. in American folklore and anthropology from the University of Texas at Austin.

Michael B. Styer is former Senior Vice President of Broadcasting at Maryland Public Television. He has worked in television and radio since 1959 and has received numerous awards, including National Emmys, the CINE Golden Eagle, and SECA Programmer of the Year. He serves on the boards of the Vagabond Players and the Babe Ruth Museum and participates on advisory committees for the State Department of Education, the Governor's Drug Commission, Villa Julie College, and others. Styer holds a B.S. from Syracuse University.

Several members have retired from the Council: Dr. Elizabeth Baer, after five years of service; Dr. Patricia S. Florestano, after six years of service; Dr. Freeman A. Hrabowski, III, after five years of service; Dr. John W. Huston, after six years of service; Dr. Richard Macksey, after six years of service; and Mr. Everett Lee Marshburn, after six years of service.

Domestic (dis)harmony was often the focus of James Thurber's ironic stories and cartoons. His 1944 interpretation of family life looks more like the ragtag glee and take of daily life seen in contemporary television shows, such as *Roseanne*, than it does the 1950s and 1960s media's offerings of perfectionism espoused by *The Donna Reed Show* and *Leave It to Beaver*. © 1944 James Thurber. 1981 *Thurber for Dummies* and Rosemary A. Thurber *From Men, Women and Dogs*, published by Harcourt Brace Jovanovich, Inc.



"Well, I'm Disenchanted, Too. We're *All* Disenchanted"



Lend a Hand To the Humanities

he human hand is just as important to the development of human culture as our multi-lobed brains and our passionate hearts. Our hands make tools; build houses and shelters; mold pottery and create art; write letters, novels, poems and plays, treatises and manifestos; and hold those we love. Without these hands, the grand ideas that grow in our minds might never exist as art and architecture, document and artifact; without these hands we could not easily cradle a crying child or caress the face of a lover. The handshake, a traditional Western greeting, developed as a symbolic show of friendship or diplomacy, a signal that no weapon was held—no attack intended. Knowing other symbols, our hands can communicate with the deaf; with the proper training, our hands can bring healing to the sick.

That branch of study that we call the humanities seeks to help us understand all the things that our human minds and hearts and hands have done. The Maryland Humanities Council is dedicated to encouraging the humanities in Maryland, but we need your help.

Now, you can lend a hand to the humanities! Pick up a pen, pull out your checkbook, and use those wonderful human hands to write a check to the Maryland Humanities Council. Your contribution, which is tax-deductible, will help to ensure that the hearts and minds and hands that have shaped our lives and cultures are not forgotten. A business reply envelope for your contribution is enclosed in this magazine. Won't you lend a hand to the humanities?

Detail of the Mary Cassatt pastel drawing, *A Kiss for Baby Anne* (No. 2), 1897, from *The Helen and Abram Eisenberg Collection*, The Baltimore Museum of Art BMA 1976.55.1

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HUMANITIES



Classical
Maryland,
1815-1845

Mendes I. Cohen (1796-1879)

About This Issue

This issue of *Maryland Humanities* celebrates the influence of classical antiquity on early American life and institutions. America's founding fathers rejected the monarchical political systems dominating 18th-century Europe but latched onto that continent's growing enthusiasm for classicism.

Sophisticated Europeans refined the intellectual and design elements of classical taste. Practical Americans adopted its republicanism as a foundation for their new government. And they, too, embraced classical design hoping the new citizens of the United States would be inspired by virtuous models from antiquity. They guessed that the symbolism of classical design would incite the mob to order and morality rather than dissention. For the most part, they were right.

This summer, the National Endowment for the Humanities will help Marylanders explore the classical taste of early 19th-century America. The Maryland Humanities Council granted the Maryland Historical Society funds to sponsor its 1993 *Maryland Day Symposium: Classical Diversions - Social and Cultural Life in Maryland's Golden Age, 1815-1845*. The National Endowment for the Humanities gave the Baltimore Museum of Art \$225,000 in outright funds plus \$100,000 in matching funds for *Classical Taste in America, 1800-1840*. The show will

originate at the Baltimore Museum of Art from June 27 - September 26, 1993, and then travel to the Mint Museum in Charlotte and the Museum of Fine Arts in Houston.

The Baltimore Museum of Art catalogue and travelling exhibition of nearly 250 pieces explore the symbolic significance of ancient values in early 19th-century American life, the adaptation of classic forms and motifs by American craftsmen, and the spread of classicism into the popular culture of the period.

Only steps away from the Baltimore Museum of Art on the campus of the Johns Hopkins University is one of Maryland's finest examples of neo-classical architecture. Charles Carroll Jr., the son of Charles Carroll of Carrollton, built Homewood in the early 19th century. Throughout this summer, Homewood is presenting *The Stirring of Federal Classicism*, a photographic exhibition of the house's architectural elements, plus tours of the house and grounds.

The Maryland Humanities Council devotes this issue of our magazine to the work of the decorative arts and architecture historians at the Maryland Historical Society, as they present *Classical Maryland 1815-1845: Fine and Decorative Arts from the State's Golden Age*. The exhibit runs through September 25, 1993. Baltimore *Sun* art critic John Dorsey writes of this show,

Every city has its day in the sun, and Baltimore's was during the first half of the 19th century, when it was young and growing fast and the place for people to make lots of money and spend it on themselves. And spend it they did - on their buildings, their furniture, their silver, their portraits. This show is about the pervasiveness of classical influence on the arts here (as elsewhere), but it's also about luxury.

The personal and design restraint of the traditional classicism our forefathers adopted in the 18th century ended for many with the War of 1812 and was replaced by flamboyant classical consumption. The society's curators reveal this period in Maryland's history.

We extend our deepest thanks to Jennifer Goldsborough and Gregory Weidman of the Maryland Historical Society for their invaluable help with this issue of *Maryland Humanities*. Jeff Goldman of the society's staff supplied the photographs, and he has our gratitude.

We also thank Maryland National Bank for its sponsorship. For decades Maryland National has supported cultural events across the state, enriching the lives of our citizens and strengthening our communities.

Barbara Wells Sarudy
Executive Director

Maryland National Bank enthusiastically supports the social, economic and cultural life of the people in its marketplace.



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On the cover:

Mendes I. Cohen (1796-1879)

Artist unknown, c. 1835

Oil on panel

Bequest of Harriet Cohen Coale, 17.22.2

Collection of the Maryland

Historical Society

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Maryland

HUMANITIES

Maryland Humanities is a publication of the Maryland Humanities Council, an independent, nonprofit, tax-exempt organization. Programs of the Maryland Humanities Council are made possible through major support from the National Endowment for the Humanities; with additional support from the Maryland Department of Housing and Community Development, Division of Historical and Cultural Programs; corporations, foundations and individuals.

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Sinumbra lamp
England, c. 1840
Labeled by Canfield and Bro.
(fl. 1835–1850), Baltimore
Gilt brass with glass
From the collection of Douglas M. Wiggins
On loan to the Maryland Historical
Society’s Classical Maryland exhibition

The Humanities include:
Archaeology
Art criticism
Comparative religion
Ethics
History
Jurisprudence
Language
Literature
Philosophy
Related social sciences

Merchants and Adventurers

By Mary Ellen Hayward



*William Patterson, by Thomas Sully, 1821
Oil on canvas, signed and dated
Gift of Mrs. George Patterson, 1883.1.1
Collection of the Maryland Historical Society*



*Isaac McKim, by Rembrandt Peale, c. 1815
Oil on canvas, unsigned
Gift of William Power Wilson, 41.10.1
Collection of the Maryland Historical Society*

Classicism began in the British American colonies when 18th-century colonial gentry adopted classical beliefs to shape their concepts of government and human dignity. America was idealized as the unspoiled agrarian model where natural man, the farmer, toiled in the virgin soil to bring forth the fruits of nature to sustain his fellow human beings. As time passed, the classical design elements adopted by 18th-century craftsmen to reflect and reinforce these beliefs changed from subtle, restrained decorations to flamboyant classical statements shouting to be noticed. So too, the American ideal turned from 18th-century classical virtue to 19th-century conspicuous consumption fueled by fortunes no longer earned solely from planting the pure American lands.

It started with wheat—shipped down from southeastern Pennsylvania to sail out of the new port of Baltimore. Soon the men followed. Young, enterprising entrepreneurs, they had left homes in northern Ireland to try their hand in colonial America. Brothers John and Henry Stevenson grew comfortable buying and selling wheat and practicing medicine. In the late 1750s, partners John Smith and William Buchanan, married to each other's

sisters, built twin wooden wharves, each nearly one thousand feet long reaching out into the channel of the Patapsco River, in order to ship the farmers' wheat. Enterprising Samuel Purviance erected a distillery to turn grain into whiskey and built still another wharf. The Jones Falls River poured into the Patapsco and provided a ready source of power for grist mills to grind the wheat into flour before shipping. William Spear decided to bake the wheat flour into bread and built a wharf out to his small island bakery.

Soon Baltimoreans were building ships to carry the farmers' crops up and down the coastline and out onto the high seas. By 1800, there were seven wharves in the basin of the Patapsco. As the population on the frontier grew and pushed further inland, farmers brought more crops into the town and bought their supplies there as well. Baltimore's unique location farther west than any other port made the city a principal market in the mid-Atlantic region. By the end of the 18th century, Baltimore was the second largest city in the nation.

During the Revolutionary War, Baltimoreans fought for their economic as well as political freedom. The town's merchants were in a unique position

to make money, if they had the nerve and the capital to operate. With the British blockading other long-established ports, Baltimore shipowners seized the opportunity to monopolize the West Indian trade to both the colonies and Europe and to stockpile scarce foodstuffs. The town became a depot for Congressional supplies of flour, iron, and salt, and a major source of food and military supplies for Continental troops. The only requisite to profit from the war was a fast ship and the courage to run blockades.

Young Samuel Smith resigned his commission in the Revolutionary army in 1778 to concentrate his energies for the duration of the war on high seas ventures, genteelly called privateering when done by friends and pirating when done by enemies. Never one to miss an opportunity, Sam Smith also made money by obtaining wartime government contracts to supply food and military items to the troops of Virginia and Maryland. By the end of the war, Smith was one of the wealthiest young men in Baltimore.

William Patterson, an Irishman sent to Philadelphia at age fourteen to work at a countinghouse, also made his fortune during the Revolution by running guns and ammunition from the West Indies to the colonies. Patterson

*Evening Line of Steam Boats for Philadelphia
Broadside, 1839*

Ink on paper

*Library of the Maryland Historical Society,
Prints and Photographs Division*

EVENING LINE OF STEAM BOATS FOR PHILADELPHIA,



VIA NEWCASTLE & FRENCHTOWN RAIL ROAD.



The Steam Boats and Cars of this Line being now in complete order, have commenced their regular trips to and from Baltimore and Philadelphia.

Leaving Bowly's Wharf, Baltimore, at 6 o'clock, P. M.

" Dock-st. " Philadelphia, 1½ " P. M.

DAILY EXCEPT SUNDAY.

The subscribers take great pleasure in assuring the public, that the care, attention, and comforts so much admired by the passengers in this Line, will be strictly adhered to.

PASSAGE THROUGH \$4. ALL BAGGAGE AT ITS OWNER'S RISK. MEALS AS USUAL.

Freight by this Line will meet with despatch, care, and attention, and at moderate prices.

Baltimore, March, 1839.

T. SHEPPARD, Agent.

Printed by Lucas & Dray. Corner of Calvert street and Loretto lane Baltimore

lingered on sunny St. Eustacia for eighteen months directing his lucrative gunrunning operation, while the war raged in the colonies. When he did sail into the port of Baltimore in 1778, Patterson brought with him \$100,000 in gold and merchandise. He invested half in real estate and half in shipping and then married William Spear's daughter, who was Sam Smith's sister-in-law, quickly allying himself with Baltimore's most powerful local mercantile families. Robert Gilmore, a Scot who had emigrated to Maryland's Eastern Shore in 1769, served with the local militia only until 1778, when he too moved to Baltimore to represent two Philadelphia merchants in Amsterdam and capitalize on European demand for Maryland wheat and tobacco.

Most Baltimore merchants began as middlemen buying the farmers' wheat and selling it to other businessmen for processing or shipping overseas. But that took money which was scarce at the end of the Revolution. After arriving from Ireland in the late 1790s, linen merchant Alexander Brown began offering his neighbors letters of credit and bills of exchange, so they could carry on their dealings without ready cash. Brown's brothers operated similar enterprises in New York,

Philadelphia and Liverpool, so the Browns quickly became international bankers easing the difficulties of trade and becoming wealthy in return. The Etting and Cohen families in Baltimore offered similar merchant banking services through the firm of J. I. Cohen, Jr. & Bros. The mercantile and banking family dynasties created by these early immigrants influenced Baltimore's political and economic fortunes until the Civil War and beyond.

The daring that built fortunes during the Revolution proved excellent training for what was to come. Throughout the first decade of the 19th century, Great Britain and France fought each other and harassed American shipping. Lacking a federal navy of any size, President John Adams issued papers authorizing privately-owned vessels to "seize, subdue, or capture any enemy ship." These Letters of Marque

were federal licenses for piracy. Baltimore shipyard owners had learned to build fast vessels to run blockades during the Revolution, and by 1800, the local industry perfected the Baltimore Clipper, a small, sleek vessel with schooner rig and sharp lines. A well-manned clipper could out-sail any French or British ship.

Some argue that Baltimore merchants became involved in privateering only as a way to maintain their livelihood in a period when normal trading patterns were disrupted. In fact, many took advantage of licensed piracy to become very rich. Between 1800 and the end of the War of 1812, 122 privateers sailed from Baltimore shipyards, and clerks recorded 175 privateering voyages in port records. The value of "prizes" taken during this period ranged between \$12,000 and \$40,000 each, and on many voyages privateers



Packet Ship Susan G. Owens
By Samuel Walters, 1848
Oil on canvas, unsigned
Gift of the Misses Katherine
C. and Marie P. Owens,
M65.1.1
Collection of the Maryland
Historical Society

took more than one prize. The owner of the privateer ship kept one-half of the proceeds from the prize, and the officers and crew divided the rest.

Privateering did not tempt all Baltimore merchants. Alexander Brown thought the adventure too risky and stayed home. In the years after 1815 following the end of the war, Baltimore's commerce shifted away from the high-risk, high-seas ventures and settled into a more stable, regular pattern. Most merchants were content to invest their earnings conservatively and several began to branch out into other investments—real estate and manufacturing.

After the economic Panic of 1819, some Baltimore businessmen focused attention on the race for the hinterland to expand the city's market for selling imported and manufactured goods and to increase the area from which the merchants could buy agricultural products to ship abroad. In 1827 William Patterson, Alexander Brown, Robert Oliver, and others chartered the Baltimore & Ohio Railroad—the first commercial railroad in the nation—to connect the port of Baltimore with rich western lands. A new era in the city's mercantile history and the economic life of the American nation began.

Other merchants with capital to invest sought different avenues to profit. Levi Hollingsworth, an active investor in earlier privateering, established the Gunpowder Copper Works to supply Baltimore's shipbuilding industry with copper spikes, bolts, and rods. Charles

Reeder built a steam engine manufactory at the foot of Federal Hill producing machinery for vessels, the railroad, the textile factories and flour mills springing up along the Jones Falls River.

Isaac McKim, son of shipping merchant John McKim, invested in a large steam flour mill in 1822 and later built a massive copper rolling mill to process copper imported from South America. In 1833, his launching of a beautifully outfitted ship, the *Ann McKim*, heralded the revival of steady profits from overseas trade. Alexander Brown also maintained a fleet of eleven vessels. By the 1840s, regular packet service began between Baltimore and Liverpool, and ocean-going trade was once more secure. Ten steamship companies connected Baltimore with other towns on the Chesapeake Bay and Norfolk, Philadelphia, New York, and New Orleans between 1813 and 1845 facilitating both trade and travel.

The mercantile fortunes amassed by the Browns, Buchanans, Smiths, Olivers, Gilmors, Ettings, Pattersons, and Cohens made possible a golden age of literature and the arts.

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Neoclassical Maryland Architecture

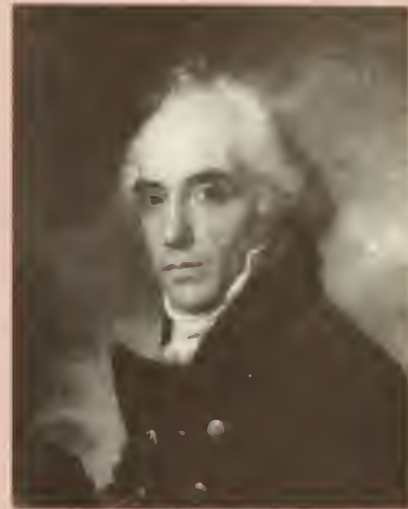
by Robert L. Alexander

Revelations of antiquity electrified the Age of Reason with the excavations at Pompeii and Herculaneum. *The Antiquities of Athens* (London, 1764–1816), published by English architects James Stuart and Nicholas Revett on Stuart's return from Athens, became a primary source for neoclassical architecture which spread to America through books and prints in three overlapping phases. The initial Federal phase, from the Revolution to the 1830s, was derived from the work of Scots-English architect Robert Adam. His designs were inspired by late Roman architecture and featured elegant, tall, and slim proportions with prominent arches and vaults creating large spaces. Varied decoration enhanced the expression of structure, and the interiors presented circular and angular recesses.

The Works in Architecture of Robert and James Adam (London, 1778–1786) influenced Marylander Robert Cary Long who designed the Medical College (1814) after the Pantheon in Rome with white painted stone Doric columns in Adamesque proportions. At St. Paul's Protestant Episcopal Church in Baltimore (1814–1817), Long stuccoed the brick and emphasized the proper progression of classical orders—Doric, Ionic, Corinthian, and Composite—with proportions taken from Stuart and Revett's book which he borrowed from the Baltimore Library Company. He finished the interior by referring to a borrowed Adam volume.

In the second neoclassical phase, English immigrant Benjamin Henry Latrobe (1764–1820) stressed fundamental building forms and functions. He adopted the English manner of Sir John Soane and

McKim's Free School, 1832–1834
William F. Small and William F. Howard
Drawing by J. Penniman; engraving by A. W.
Graham, 1838
Library of the Maryland Historical Society,
Prints and Photographs Division



Portrait of Maximilian Godefroy
By Rembrandt Peale
Oil on canvas, c. 1815
Courtesy of the Peabody Institute,
The Johns Hopkins University
On loan to the Maryland Historical Society's
Classical Maryland exhibition

passed it on to pupils Robert Mills (1781–1855) and William F. Small (1798–1832). The French version of this style was introduced by Maximilian Godefroy (1765–c. 1840) after his arrival in Baltimore in 1805. Walls served for both support and enclosure, so their continuity and solidity were paramount. Ornament was acceptable only as an architectural device, such as the capital of a column spreading the weight of the beam carried overhead or the cornice topping a wall and protecting it from rain.

These architects did not restrict themselves to classical antiquity for inspiration. On the Battle Monument in Baltimore (1815–1825) Godefroy employed Egyptian motifs: battered walls topped by a cavetto cornice with representations of the winged sun-disk. Egyptian architecture represented a stage more primitive than Greek, and its symbolism for eternity was suitable to the memorial. The Egyptian became an expression of strength, and the Gothic was adapted to neoclassical horizontality.

Maryland architects working in the Latrobean second phase of neoclassicism employed architectural devices for ornamental purposes. Water table and string courses emphasized proportional relationships and linked individual parts of a facade. On Latrobe's Merchants Exchange (1816–1820) a continuous band rose to circle the arched top of each window. His student William F. Small used this "aqueduct motif" on his United States Warehouse (1828). An unusual motif favored an entrance with two or four columns contained within the wall plane, featured in both Godefroy's Masonic Hall (1820–1822) and the Unitarian Church in Baltimore. Behind this column screen a vestibule

was hollowed out of the structure with light and shadow highlighting the play of mass and space.

In the late 1820s Latrobe simplified his exteriors compensating with rich interiors, and his pupils followed. Similarly, Godefroy's Unitarian Church was simplified to a basic geometrical shape defined by the wall planes. Its interior was a rich play of voids beginning as a Greek cross, changing to a square with the four great arches, and to a circle at the dome.

Latrobe's Greek Revival design—the third neoclassical stage—for Baltimore's Catholic Cathedral portico was a monument that other architects had to reckon with. The major element of Mills's Washington Monument (1814–1839) was a great Greek column based on a specific ancient example, the columns of the Temple of Apollo at Delos. Its source was Frenchman Julien-David LeRoy, *Les Ruines Des Plus Beaux Monuments de la Grece* (Paris, 1758). Its fluted band at the top of the column left a plain shaft for the inscriptions and reliefs he intended for the monument. The pure Greek Revival is seen in temple-form buildings such as the Male Public School Hall (1830–1832) by William F. Small and McKim's Free School (1832–1834) by Small and William F. Howard. Another important architect in this phase was Robert Cary Long, Jr., designer of such notable buildings as Patapsco Female Seminary and Homeland.

About 1830, a significant change marked the maturing of the Greek Revival style. A young New York architect Minard Lafever's *The Modern Builder's Guide* (New York, 1833) and

The Beauties of Modern Architecture (New York, 1835) gave builders a new concept of decoration. Lafever favored the richest Corinthian design from ancient Athens—the Choragic Monument of Lysicrates, a small circular structure with six elaborate columns—not only for capitals but for interior and exterior ornament. One Baltimore building with the new decorative approach was designed by William Strickland, an architect from Philadelphia. His Christ Church in Baltimore (1823–1836), built in temple form, had a portico with six columns bearing the new type of capital. Its extreme richness anticipated the coming Victorian taste.

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The Furniture of Classical Maryland

By Gregory R. Weidman

The furniture of Classical Maryland, 1815–1845, survives in abundant quantities—a testament to the skill of the craftsmen who made it, their considerable numbers, the breadth of their market, and the popularity of the objects themselves. The furniture and other period sources—inventories, newspapers, manuscripts, design books, and portraits—show the pervasiveness of classical ideas and ideals in Maryland’s cultural milieu. The most frequently used descriptive term for a piece of furniture in the post-1815 period in the state was “Grecian.” Grecian sofas, Grecian chairs, Grecian sideboards were terms the reading public understood. “Column” bureaus

and sideboards brought ancient classical architectural forms into the dining rooms and bed chambers of a wide cross-section of Marylanders. Furthermore, this furniture was placed in settings often replete with classical forms and motifs. There were imported neoclassical Italian alabaster urns decorating mantelpieces; urn shaped Argand and columnar sinumbra lamps placed on pier and center tables; temple-like “Doric” stoves heating the parlor; wallpapers with classical columns and swagged borders covering walls; and classical medallion-patterned carpets underfoot. The earlier and more high-style pieces of furniture were often the most thoroughly

neoclassical, but classical design was available to the rapidly growing middle class by the 1820s in Maryland. Even people of modest means could afford the painted “cheap chairs” manufactured locally by the thousands from a design derived from the ancient Roman *klismos* with turned front legs.

The classical taste in vogue in this period in Maryland, the archaeologically-inspired late neoclassicism corresponding to the French Empire and English Regency styles, was quite different from the genteel and refined furniture style of the earlier Federal period, which emphasized attenuated proportions, geometric shapes and sur-



Above:

Easy chair, Baltimore, 1816

Mahogany with poplar, chestnut and white pine

Made by William Camp (fl. 1801–1822)

Gift of Mrs. Joseph Kolodny, 62.101.1

Collection of the Maryland Historical Society

Left:

Sideboard, Baltimore, c. 1820

Mahogany with white pine and poplar; brass

Private collection

On loan to the Maryland Historical Society's

Classical Maryland exhibition

face ornament. In contrast, Baltimore Empire furniture is bolder and more varied, with classical, architectonic shapes and sculptural ornamentation. These later neoclassical pieces are akin to those of the earlier era in their continuing emphasis on bold ornamentation and brightly contrasting colors of wood. Marylanders' intense and unceasing devotion to painted furniture continued throughout the period.

The later neoclassical (Empire) style in furniture made its appearance in Baltimore by the end of the first decade of the 19th century. As early as 1808, Baltimore cabinetmaker Edward Priestly advertised "Pillar and Claw" pembroke tables, a form having a vase-turned pedestal base with saber legs. The fully developed Empire (Grecian) taste is documented in many Maryland references following the War of 1812, but earliest and most notably in the suite of furniture made by William Camp for John F. Gibney of Baltimore before 1815, possibly as early as 1812. Both imported furniture, from London and Paris as well as from American coastal cities, and English and French cabinetmakers' pattern books played important roles in bringing these new ideas to Maryland.

Baltimore's own citizens may have played a dominant part in the introduction of the most sophisticated and stylish European neoclassical furniture designs. Robert Gilmor, Jr., Betsy Patterson Bonaparte, and Mendes Cohen traveled widely abroad, collected during their journeys, and probably influenced the tastes of their contemporaries and neighbors. When Gilmor wrote home from Paris in 1800, he mentioned visiting a cabinetmaker's shop:

where all the furniture is made in the style of antique Greeks, Egyptians, & Etruscans. Here were superb couches with sphinxes to support them in bronze, magnificent scrutoires & bureaux ornamented with lion's heads, sphinxes, arabesques ... there is a taste for everything that is antique prevailing among the nation, who since their conquests in Italy and their visits to Egypt are mad after vases, bronzes, bas reliefs, pyramids & sphinxes.

The classical designs coming into Maryland through these sources were interpreted by local craftsmen in a variety of ways. Veneered wood furniture from the period is seldom purely neoclassical in design, except certain types of seating furniture. Baltimore case pieces often feature elements of the English Regency Gothic taste, a fashion first popularized by George Smith in *A Collection of Designs for Household Furniture* (1808). In Maryland the term "classical" may describe pieces with ancient Egyptian and modern Turkish motifs in addition to Greek and Roman. Maryland veneered and carved furniture tends to be conservative and relies on English, rather than French, design sources. This may reflect the local economic depression after the Panic of 1819, reduced immigration, a higher percentage of native-born population, and fewer new fortunes than in earlier times.

In contrast, Baltimore painted furniture of 1815–1845 is much more thoroughly classical, sophisticated, and avant garde in design; reaches the pinnacle of neoclassicism at an earlier date; and most strikingly, derives much of its design from French sources. Several conditions may have contributed to these intriguing differences. Painted



*Tall clock, Baltimore, c. 1828
Mahogany with poplar; brass
Works by Samuel Steele (fl. 1826–1856)
Face painted by H. Ebaugh
Private collection
On loan to the Maryland Historical Society's
Classical Maryland exhibition*

Examp. 8



The Cabinet-Maker and Upholsterer's Guide

By George Smith, London, 1826
 Courtesy of Hampton National Historic Site, National Park Service, U.S. Department of the Interior
 On loan to the Maryland Historical Society's Classical Maryland exhibition

furniture was most in vogue in the brief but flourishing period after the War of 1812 but before the depression that followed the Panic of 1819. This was a time when furniture craftsmen and others were experiencing a heady revival of their fortunes. The medium, the painted wood surface, may more readily lend itself to the rapid introduction of new ideas.

Baltimore's leading manufacturers of painted furniture, John and Hugh Finlay, produced the most sophisticated late neoclassical furniture in Maryland. Their pieces show the direct influence of French as well as English design sources. The earliest documented example of the fully developed, archaeological phase of neoclassical furniture made in Baltimore was the magnificent set designed by architect Benjamin Henry Latrobe for the White House in 1809 and executed at the Finlays' shop that year. The pieces (thirty-six chairs, two sofas and four settees lost when the British burned the White House in 1814) show the direct influence of the most stylish designs from Paris and London. These Latrobe designs for the White House and those of a suite made for William Waln of Philadelphia in 1808 continued to influence the Finlays' work for decades to come.

Immediately following the Finlays' work for Latrobe and very likely influenced by their connection with him, Hugh Finlay made an important business trip that was to provide the source of inspiration for much of the furniture made in his shop. In December of 1810, the Finlays advertised they:

HAVE RECEIVED FROM LONDON, A HANDSOME COLLEC-

TION OF ENGRAVINGS, Many of them in colours ... with a number of Plaster Figures for Mantle ornaments and Candelabris, selected by Hugh Finlay—who has forwarded by the latest arrivals, a number of Drawings, from furniture in the first houses in Paris and London, which enable them to make the most approved articles in their line....

The drawings referred to could be those by Thomas Hope (*Household Furniture and Interior Decoration*, 1807) and Percier and Fontaine (*Receuil de Decorations Interieurs*, 1801–1812), whose direct influence is seen on the great suites of furniture the Finlays made for Baltimore merchants Alexander Brown and James Wilson. Napoleonic neoclassical motifs such as eagles within wreaths and winged thunderbolts are often part of the lavish gilt or *very antique* ornamentation of pieces from the Finlay shop.

Just as one particular firm was responsible for introducing the high style, late neoclassical taste in painted furniture into Baltimore, so too in cabinetwork there was a Maryland leader and innovator. Baltimore cabinetmaker William Camp produced the earliest (c. 1812–1814) suite of "Grecian" furniture including a marble top sideboard and a "crib fashion" carved mahogany bedstead in the newly fashionable Empire style. Camp intentionally kept up with the latest published furniture design source books.

Three pieces listed on a bill (1816–1818) from Camp to J. I. Cohen, Jr., the Baltimore banker, all demonstrate Camp's use of design books: the Grecian sofa is derived from Thomas Sheraton's *Cabinet Dictionary* (1803),

the bergere easy chair from *Hepplewhite's Guide* (1794), and the "scutore" (i.e., secretary) from George Smith's *Household Furniture* (1808). Camp's shop also may have produced pieces with the most unusual of all classically inspired decorative motifs found on Baltimore Empire furniture, the "tapered therms with mummy heads and feet." These distinctive figures were derived from ancient Egyptian sources interpreted by Smith in *Household Furniture*. On Baltimore furniture, however, they are carved as bearded heads with turbans and drapery, appearing much more like early 19th-century Arabs or Egyptians than ancient pharaohs. Such reinterpretation of the classical sources is typical of Baltimore Empire cabinetwork, as is the combination of neoclassical forms and ornamentation with Regency Gothic panels. This lack of "correctness" apparently did not bother the local consumer, as pieces in this taste were enormously popular throughout the classical period in Maryland.

Gregory R. Weidman, Curator of the Maryland Historical Society, is the Project Director and co-author of the catalogue for the exhibition *Classical Maryland 1815–1845: Fine and Decorative Arts from the Golden Age*. She is a graduate of Hollins College and was a fellow in the Winterthur Museum Program in Early American Culture at the University of Delaware. She is the author of *Furniture in Maryland, 1740–1940: The Collection of the Maryland Historical Society* (1984) and a contributing author to *American Furniture from the Kaufman Collection* (1986), *The American Craftsman and the European Tradition* (1989), and *Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the U.S. Department of State* (1991).



James McHenry Howard as Blind Homer
Led by the Genius of Poetry
By Edward Bartholomew, 1852
Marble
Gift of Mrs. Florence Reed Beeton, 31.8.1
Collection of the Maryland Historical Society

The Fine Arts in Classical Maryland

The fine arts flourished in Maryland between 1815 and 1845. Marylanders established permanent art and natural history museums, collected art objects during foreign travels, flocked to annual painting exhibitions, and even paid to view spectacular and controversial single works of art in travelling exhibits. Local newspapers eagerly covered each event. The most eminent American portrait artists of the period visited Baltimore where plentiful commissions encouraged long and productive stays. Patronage by Baltimore collectors Robert Gilmor, Jr. and Dr. Thomas Edmondson helped advance the careers of noted American artists Thomas Cole, Thomas Doughty, Henry Inman, Alfred Jacob Miller and Richard Caton Woodville.

Artists expressed the classicism of the period by depicting historical and allegorical subjects; military heroes and citizens in classically-inspired poses and clothing; and classical elements in paintings backgrounds. While the 18th-century favorite, portraiture, remained the most popular and lucrative art form, Maryland artists regularly began painting landscapes, still lifes and

genre subjects. In the 18th century, portraiture was a means of recording appearance; in the 19th century it validated the classical ideal through continuing the Roman tradition of realistic depiction.

During the classical period, prominent artists Thomas Sully and Rembrandt Peale, one of the artist children of Charles Willson Peale, travelled between Philadelphia and Baltimore painting portraits. Joshua Johnson, a free African American trained in the Peale household, provided portraits for Maryland's artisan, middle class, and mercantile families, often revealing classical furniture in the background. Sculptors Edward Sheffield Bartholomew and Hugh Cannon Antonio Capellano worked in Maryland creating marble portraits and busts of patrons in classical togas and settings.

Allegory of Painting
By Rembrandt Peale, 1812
Oil on panel
Courtesy of Atwater Kent Museum
On loan to the Maryland Historical Society's
Classical Maryland exhibition



Maryland's Classical Accoutrements: Silver, Ceramics, Glass

By Jennifer Faulds Goldsborough



*Silver tea and coffee service
Baltimore, c. 1812
Marked by Charles Louis
Boehme (working 1799–1813)
Gift of Miss Sally Randolph
Carter in memory of Mrs. Louis
Charles Lehr (Marie
Worthington Conrad), 39.6.14
Collection of the Maryland
Historical Society*

In 1815, the possession of silver objects for serving food and drink often represented the greatest material aspiration of a Maryland homeowner. Maryland craftsmen labored over the design and careful crafting of these items of supreme luxury, for silver exemplified the epitome of classical taste.

Colonial Maryland gentry had ordered their silver, usually one piece at a time, directly from well-known London shops. But with the advent of the new nation and a new century, a handful of silversmiths in Baltimore began producing elegant early neo-classical silver. This American Federal style—characterized by tall, attenuated urn forms, ovoid shapes, mirror-like surfaces, and restrained or nonexistent ornament—traced its origins to British designs. The prototypes for this Baltimore silver of the late 1700s were inexpensive, mass-produced English silver from huge London shops and cheap Sheffield plate wares, which Americans imported in enormous quantities. These middle-class British wares were simplified, stripped-down versions of the elegant silver custom-made in the

classical Adam style demanded by English aristocrats. Only the wealthiest Marylanders could afford services of three or four matching pieces, usually acquired one piece at a time.

The history of fashion is one of action and reaction; as soon as the stylistic pendulum reaches total reliance on line and lack of ornamentation, it must swing to the opposite extreme of elaboration and complexity. By 1815, a shift in taste was well under way. Maryland silver of 1795 exemplified restraint; by 1825 it glorified ostentation. Yet Marylanders saw both styles as reproductions of the arts of ancient Greece and Rome.

The new 1815 style, now often referred to as American Empire, was characterized by a horizontal rather than vertical focus, complex rather than simple shapes, increasing ornamentation in a variety of techniques, and an aesthetic valuing boldness and monumentality. In fact, the classical derivation of the decoration was almost incidental to these aspects of the new style.

Most Baltimore silver made between 1815 and 1830 is an amalgamation of English Regency and French Empire silver designs and is clearly distinct from silver made elsewhere in America. The Regency style arrived with English Sheffield plated wares and is most obvious in Maryland silver made before 1820. Familiarity with French style came to Maryland through Philadelphia craftsmen like Anthony Rasch and Simon Chaudron, originally from France, and from silver owned by such European travellers as Baltimore's Elizabeth Patterson whose 1803 marriage to Napoleon's youngest brother, Jerome Bonaparte, created a saga-length international scandal. In addition to the influences of English and French silver design and decorative motifs appropriated from foreign design books, architecture, and furniture, three other factors determined the appearance of Baltimore Empire silver: the accepted customs of silver use, the influence of symbol-laden presentation silver, and the development of new technology.

Silver communicates its owner's status more directly than any other type of home furnishing. During the 1815–1830 period in Baltimore, the display of enormous new silver tea and coffee services became the most clearly recognized status-symbol—the equivalent of today's Mercedes in the driveway. Such silver services included at least three similar pots to be used for serving tea, coffee, chocolate, hot water, hot punch, or hot milk, in addition to the requisite covered sugar bowl, milk ewer, and waste bowl. Not only did the number of pieces in a service increase, but each vessel became so large as to be all but useless. Some of the largest pots from this period have a capacity



*Three silver askoi (claret pitchers), Baltimore, c. 1840 and later with Roman askos, bronze, first century A.D.
 (The Johns Hopkins University Archaeological Collection)
 The first three are marked by Samuel Kirk (working 1815–1872) and Samuel Kirk and Son (working 1846–1861)
 Gifts of Mr. and Mrs. John J. Neubauer, Jr., 87.133.126 and 87.133.175, Collection of the Maryland Historical Society
 Private collection (with floral repoussé), on loan to the Maryland Historical Society's Classical Maryland exhibition.*

of nearly one gallon. Certainly, no fashionably delicate woman had wrists capable of wielding so much boiling liquid, and it is doubtful that the handle joints of the pots could have sustained such weight. Baltimoreans bought these silver services for show—almost pure conspicuous consumption. The provenances of such surviving services indicate that they indeed were originally owned by newly rich urban merchants rather than the old landed gentry. Additionally, these stupendous six- and seven-piece services appear almost exclusively in Baltimore, where silver at this time rarely was fashioned into objects other than spoons.

For at least five thousand years, silver has been the perquisite of military heroes. This was especially true in Baltimore following the War of 1812, when civic leaders were making conscious efforts to establish a national identity. Silver provided a ready medium for popular symbolism. During this era the eagle, shield and

flag assumed mythic meaning. Symbols from ancient Greece and Rome served as visual interpretations for such abstract concepts as revolution, democracy and republic. Ancient mythology provided gods and goddesses of victory, freedom, liberty, commerce and, more to form, a common visual vocabulary for city and state arms, tradesmen's signs, and the whole realm of fine decorative arts. After the successful defense of Baltimore in 1814, the State of Maryland, City of Baltimore, civic groups, and grateful citizens clamored to shower praise on native heroes. The most impressive of these "gifts of grateful citizens" were publicly displayed, and their symbolic decoration was described in detail in Baltimore newspapers exposing local silversmiths and potential clients to examples of the finest and most fashionable silver being made in America.

New technology was instrumental in making enormous, classically-styled silver services locally available and

somewhat affordable. The Industrial Revolution created machines which rolled silver to prescribed, uniform thickness, reducing the labor costs of hammering out an ingot, and encouraging craftsmen to work with a thinner, cheaper gauge. Simple, hand-cranked machines easily created inexpensive bands of impressed, classical border designs. These bands could reinforce the mouths of vessels, create the vertical edges of pedestals, or be set into or soldered onto silver vessels. Craftsmen pierced thin die-rolled bands to form the sides of the cruet stands or bottle coasters. Throughout the 1820s, silversmiths in Baltimore developed additional ways to exploit these labor-saving methods of fabrication and decoration. The 1815–1830 phase of the classical in Maryland silver was one of pastiche. Decorative elements were copied largely from ancient architecture and applied to silver pieces in scrapbook fashion according to contemporary rather than classical taste.

*Staffordshire blue-and-white transfer-printed soup plate
Depicts the Baltimore Exchange, c. 1820
Made by Henshall and Co. of Longport, Burslem, England
Gift of Mr. Edward Hooper, 56.35.1
Collection of the Maryland Historical Society*

By 1830, Baltimore Empire silver had developed to the maximum size and extent of ornamentation possible, so a new style of silver abruptly emerged. Maryland craftsmen began covering silver objects and obscuring their basic profiles with sculptural *repoussé* ornamentation. Often elements of several different styles appeared together on the same piece—Victorian eclecticism arrived in Baltimore silver years before Victoria came to the throne. Maryland silversmiths did not invent the *repoussé* technique, but their method of maximizing its potential was fresh and exerted enormous influence across the nation throughout the 19th century. This silver style is Baltimore's greatest contribution to the decorative arts world.

During the late 1830s and early 1840s, a few extraordinary pieces of silver made in Baltimore were fully-realized reproductions of classical objects. For the most part, these were made for specific individuals who had travelled widely and cultivated exalted tastes. Among the most archaeologically correct classical silver pieces made in Maryland are a group of claret jugs shaped like ancient Greek wineskins. On several, the derivation of the form is revealed by stippling on the sides of the jugs representing animal skin. The ancient Greeks, and the Romans after them, reproduced animal-skin bottles in pottery and bronze. An antique bronze *askos* was among the first artifacts recovered in 18th-century Pompeii. Samuel Kirk, the greatest Baltimore silversmith, may have copied his reproduction *askoi* from the designs of Paul Storr of London.

Among the most "correct" classical silver produced in America is an extraordinary six-piece tea and coffee service made for the McKim family. The forms are derived directly from Roman lamps depicted in Cottingham's *The Smith & Founder's Director* published in the 1820s. Kirk's own copy of this English design book

survives with sketches in his hand adapting some of the illustrations for more modern functions.

While silver was a luxury, ceramics were a necessity in most Maryland homes. Ceramic sources for Maryland between 1815 and 1845 were much as they had been for nearly a century: porcelain imported from China, France, and England used by the very wealthy for dinner, dessert and tea wares; high-grade earthenware—generally known as "queensware" and "Staffordshire"—imported from England for everyday use among the wealthy and as best tablewares for the middle class; and locally-made stonewares and redwares used in kitchens and on most Maryland tables. Since ceramics used for serving tea were associated with status and refinement, they were often the first high-quality pottery or porcelain a family acquired. Porcelain dessert services were a luxury reserved for elite entertaining and were more ornamented than dinner wares.

Many individual families ordered fine porcelains from abroad, but merchants continued to import creamware for retail sales well into the 19th century; and by 1820, tons of blue-and-white transfer-printed earthenwares entered the port of Baltimore each year. Many of the designs on this "Staffordshire" were classical or depicted recent Baltimore neoclassical architectural landmarks. Most homeowners could afford these popular wares; in fact, they may well have been the most available sources of classical designs and ideas for many Marylanders.

Middle-class tradesmen and shopkeepers often owned ceramics decorated with emblems of various fraternal organizations such as the Masons and the Odd-Fellows. Benevolent and social organizations flourished at this period, and virtually all of them exploited classical symbolism to represent and validate the purpose and ideals of their societies.



Local potters dug clay from Maryland creek banks to produce sturdy, utilitarian stonewares and redwares so simple that they are almost style-less. But even Baltimore's potters occasionally produced pots with classical allusions. These unassuming everyday wares are evidence that all segments of society recognized and responded to classical motifs.

During the period, most household glassware was imported into Maryland from England, Germany and Bohemia. Decorative Bohemian goblets engraved with one of Baltimore's new monuments at the most expensive and fashionable end of the market shared the classical aesthetic with locally-made, mold-blown flasks shaped with representations of the same monuments at the cheapest end. Baltimore glass houses making utilitarian wares employed classical designs which had become part of the common artistic vocabulary. Mundane whiskey flasks, printed textiles, newspapers and ordinary dishes spread classical motifs westward across America and throughout all segments of the population during the 19th century.

Jennifer Faulds Goldsborough, Chief Curator of the Maryland Historical Society, received her B.A. and M.A. in Decorative Arts from Connecticut College. She is co-author of Women Silversmiths (1990) and author of Silver in Maryland (1983), Maryland Silver (1975), and New London Connecticut Silver (1969). She was also contributing author to Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the U.S. Department of State (1991).

Maryland Bookshelf

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The Maryland Humanities Council regularly announces the publication of recent books in the humanities written by Marylanders or about Maryland. Please let us hear from you when you publish.

Recent Books on Public Affairs by Marylanders

Inventing Bergson: Cultural Politics and the Parisian Avant-Garde, Mark Antlitz

Ecology and the Politics of Scarcity Revisited, A. Stephen Boylan, Jr. (and William Ophuls)

Writing Security: U.S. Foreign Policy and the Politics of Identity, David Campbell

What It Takes: The Way to the White House, Richard Ben Cramer

Reagan's Terrible Swift Sword, Donald Devine

Official Lies: How Washington Misleads Us, Thomas DiLorenzo

Willful Liberalism: Volunteerism and Individuality in Political Theory and Practice, Richard Flathman

Confronting the Margaret Mead Legacy: Scholarship, Empire and the South Pacific, Leonora Foerstel, et. al.

Zimbabwe's Guerrilla War: Peasant Voices, Norma Kriger

High Treason 2, Harrison E. Livingstone

Nightmare Overhanging Darkly, (on African-American culture and resistance), Acklyn Lynch

Mortal Error: The Shot That Killed JFK, Bonar Menninger

The Birth of African-American Culture: An Anthropological Perspective, Sidney Mintz (and Richard Price)

JFK and Vietnam: Deception, Intrigue and the Struggle for Power, John M. Newman

Our Common Goal That Unites the World, Libby Rouse

Politics and Nationality in Contemporary Soviet Jewish Emigration, Laurie Salitan

Policing Domestic Violence: Experiments and Dilemmas, Lawrence W. Sherman

Lenny, Lefty and the Chancellor, C. Fraser Smith

Crapshoot: Rolling the Dice on the Vice Presidency, Jules Witcover



Battle Monument
Maximilian Godefroy
1815-1825
Drawing of Monument
Square, by William
Goodacre, Jr., c. 1825;
engraving by Archer &
Boilly
Library of the Maryland
Historical Society, Prints
and Photographs Division

Money Available

Non-profit organizations and community groups are eligible to apply for grants from the Maryland Humanities Council. Staff members will help you plan programs and work on grant applications. To request application guidelines and forms, please call or write the Council (address and phone number on back cover).

There are two kinds of grants. Minigrants, requesting \$1,200 or less should be submitted at least six weeks before your project begins. There are no submission deadlines for minigrants.

Regular grants requesting more than \$1,200 should be submitted by the following deadlines:

First Draft	Final Draft	Decision
October 15, 1993	November 30, 1993	January 22, 1994
February 15, 1994	March 31, 1994	May 14, 1994

Contact Margitta Colladay at 410-625-4830 for information on how to increase the cash donations to your humanities project with matching funds from the U.S. Treasury.

Notices

Scholars...Share Your Knowledge

Humanities scholars...the Maryland Humanities Council needs you to share your knowledge with the community.

Sign up now for the Council's Scholars Bank. You may choose to speak to public groups, consult with our applicants, or help us evaluate the humanities projects we fund.

Humanities scholars are usually considered those who hold a Ph.D. or terminal degree in a humanities field. They should be engaged primarily in the study, research, writing, and/or teaching of one of the humanities disciplines.

Interested persons should call Polly Weber at 410-625-4830 for more information.

Learn About Proposal Writing

The Maryland Humanities Council—in conjunction with the Maryland Historical and Cultural Museum Assistance Program and the Maryland State Arts Council—will host four open meetings this fall to assist Maryland organizations and institutions in developing grant proposals. Meetings are slated for:

Cumberland, September 30, 3:00 – 6:00

Solomons, October 5, 3:00 – 6:00

Easton, October 21, 3:00 – 6:00

Baltimore, October 26, 3:00 – 6:00

Individual consultations with the Maryland Humanities Council and/or the Maryland Historical and Cultural Museum Assistance Program may be arranged from 1:00 – 3:00 P.M. for any of these four meetings.

For more information, call Judy Dobbs at 410-625-4830.



*Silver salt dish, Baltimore, c. 1830
Marked by Samuel Kirk (working 1815–1872)
Gift of Mr. and Mrs. John J. Neubauer, Jr.
87.133.104
Collection of the Maryland Historical Society*

Calendar of Humanities Events

The following programs, scheduled to take place from July 1 through September 30, 1993, are receiving funds from the Maryland Humanities Council.

Council grants are made possible through major support from the National Endowment for the Humanities. Maryland's Department of Housing and Community Development — Division of Historical and Cultural Programs, corporations, foundations and individuals provide additional funding. Since dates and times are subject to change, we suggest you contact the project's sponsor before attending any event.

Permanent Exhibit

Mechanical Power: Two Centuries of Change

This Chesapeake Bay Maritime Museum exhibit—which features artifacts, an audio-visual presentation, period photographs and replicas of a filling station and a machine shop—traces the introduction of steam power through the development of the internal combustion engine and explores the effects of rapid industrialization on the tidewater region.

Contact: Peter Leshner, 410-745-2916
Sponsor: Chesapeake Bay Maritime Museum
Funding: \$12,000.00, #125-P

Permanent Video

African Art Interactive Video

This innovative interactive video features an in-depth interpretation of the Baltimore Museum of Art's African art collection and helps the visitor appreciate African art in its original context.

Contact: Schroeder Cherry, 410-396-6320
Sponsor: Baltimore Museum of Art
Funding: \$7,800.00, #151-P



*Argand Lamp in the form
of Baltimore Battle
Monument
English, c. 1825
Branded W&S
Gift of Matthew Gault,
42.19.1
Collection of the Maryland
Historical Society*

Permanent Exhibit

Fragments of City Life: Preserving Baltimore's Archaeological Heritage

A permanent program of outdoor signs and an archaeological trail with a printed guide present detailed information about the 18th-century Baltimore site of the Peters'/Clagett Brewery. An educational tour for secondary school students in Baltimore County will take place in the 1993-94 school year.

Contact: Louise Akerson, 410-396-3156
Sponsor: Baltimore City Life Museums
Funding: \$3,890.00, #175-R

Through August Exhibit

James Wood Burch Retrospective Exhibit

This retrospective exhibit at the Shiplap House (18 Pinkney Street, Annapolis) examines the work of James Wood Burch—one of Maryland's most distinguished architects. The exhibit features drawings, photographs and text representing Burch's commissions. A lecture series at St. John's College, which encouraged dialogue among architects, preservationists, educators, urban planners and the community, opened the exhibit.

Contact: Roberto Sackett, 410-267-7619
Sponsor: Historic Annapolis Foundation
Funding: \$1,200.00, #805-P



Benjamin Henry Latrobe
By Rembrandt Peale
Oil on canvas, c. 1816
Gift of Mrs. Gamble Latrobe, 81.15
Collection of the Maryland Historical Society

Through
 September
 Exhibit

**A Cord Not Easily Broken:
 Family And Community in
 Southern Maryland**

This Calvert Marine Museum exhibit, focusing on the Bean family of Dowell, Maryland, explores a Southern Maryland African-American family and community. Examining the Bean's property, religion, labor, society and culture reveals the ways they saved and shared their history, and shows other families how they can preserve their family and community histories.

The final lecture/discussion in a four-part series is scheduled for September 1993.

Contact: Mary Lynne Warren,
 410-326-2042

Sponsor: Calvert Marine Museum

Funding: \$1,200.00, #787-P

Through
 September

The Blues Project

Fourteen lecture/demonstrations at a local community college, public library, theater, cultural arts center and concert hall will explore the origins, evolution and legacy of our unique American music—the Blues.

Eastern Shore radio station WESM-FM will produce a series of programs based on the lectures and performances for broadcast on public radio throughout the state. A program guide will highlight the history of the Blues and introduce audiences to the lecture programs.

Contact: Lyle Linville, 301-322-0537

Sponsor: Prince George's Community College

Funding: \$9,500.00, #174-R

Through
 September

***The Belle of Amherst*
 Discussion Tour**

The Belle of Amherst—a play based on Emily Dickinson's poems and letters, including her thoughts on issues such as loneliness, fear of death and religious doubt—will be performed at locations throughout Maryland. Literature scholar Dr. Diane Rowland will lead discussions after each performance.

Contact: Ellen C. Kennedy, 410-730-7524

Sponsor: Howard County Poetry and Literature Society

Funding: \$10,522.00, #186-R

Through
 October 5
 Exhibit

Catfish Dreamin'

Baltimoreans are encouraged to listen to and share stories as the sculpture of a catfish (enclosed in a screen house on the bed of an old pick-up truck) tours urban and rural neighborhoods. An interpretive brochure including songs and myths associated with the catfish in various cultures will be distributed at each stop along the way. Scholars, storytellers, artists, and the public will explore folk customs and symbols in related programs.

Contact: Catfish Hotline, 410-333-8601

Sponsor: The Contemporary

Funding: \$9,515.00, #172-R

Exhibit

Catfish Dreamin'

July 7-11

Location: Frederick Community College

July 13

Location: Camden Yards (All-Star Fanfest)

July 21-23

Location: Discovery Day Camp, Baltimore

Contact: Catfish Hotline, 410-333-8601

July 24-25 Cultural Compass at ARTSCAPE '93

Baltimore's annual ARTSCAPE, a literary, visual and performing arts event, will present a series of international dance performances promoting cross-cultural understanding, knowledge of historical traditions, and geographical literacy among children and adults. Maria Broom, an educator and dance specialist, will introduce each of the six professional dance groups from Maryland and the mid-Atlantic region.

1:00-4:00 PM

Location: Decker Auditorium, Mount Royal Station of the Maryland Institute College of Art, Baltimore

Contact: Jane Davis, 410-396-4575

Sponsor: Baltimore's Festival of the Arts, Inc.

Funding: \$1,200.00, #794-P

July 24-25 Celebrity Readings at ARTSCAPE '93

Two highly acclaimed writers, Ntozake Shange and Daniel Mark Epstein, will be introduced to the ARTSCAPE audience by local literary scholars who will help clarify the writers' importance in American literature and relate their works to the lives of the people in the audience.

July 24
7:30 PM

Speaker: Ntozake Shange

July 25
7:30 PM

Speaker: Daniel Mark Epstein

Location: University of Baltimore

Contact: Jane Davis, 410-396-4575

Sponsor: Baltimore's Festival of the Arts, Inc.

Funding: \$1,200.00, #806-P



*The Smith & Founders
Director
Cottingham plate used by
silversmith Samuel Kirk
Collection of the Maryland
Historical Society*

Exhibit
Catfish Dreamin'

July 27-29

Location: Sandtown-Winchester, Baltimore

Contact: Catfish Hotline, 410-333-8601

**August
Publication**
**Making Connections:
Individuals, Families, Communities**

Topics as diverse as the family and public policy, feminism and the family, and the adaptability of African-American families are addressed by scholars in demography, women's studies, bioethics, and sociology in the Institute for Philosophy and Public Policy's summer *Report*. The publication's theme "Making Connections: Individuals, Families, Communities" will coordinate with the Maryland Humanities Council's fall 1993 conference "Family: Image and Reality."

Contact: Arthur Evenchik, 301-405-4766

Sponsor: Institute for Philosophy and Public Policy, University of Maryland College Park

Funding: \$5,798.00, #180-R

Exhibit
Catfish Dreamin'

August 17-18

Location: Woodbourne Center, Baltimore

August 19

Location: Village of Cross Keys, Baltimore

August 21-
September 4

Location: Dorchester Arts Council, Cambridge

September 5-18

Location: Academy of the Arts, Easton

Contact: Catfish Hotline, 410-333-8601

Programs Funded

Coming Soon

Women in the Immigrant Family

An opportunity to explore the lives and experiences of women in the immigrant family is available to teachers, students, and the general public in a series of six lectures. Scholars and panels of immigrants will discuss topics such as "old" and "new" women immigrants; the identity, work, education, and role of women in families; and literature written by women immigrants.

Contact: Susan Jensen, 301-405-6834

Sponsor: Center for Renaissance and Baroque Studies,
University of Maryland College Park

Funding: \$6,244.00, #178-R

History Comes Alive on Pine Street: Harriet Tubman History Mural Project

A community history project initiated by a public forum on local African-American history began in February 1993. Dr. Clara Small of Salisbury State University will conduct oral history interviews and lead the efforts of local citizens in researching community documents and archival records (February 1993 - February 1994) as background for a proposed mural (June - September 1994). Mural panels will include subject matter such as the departure from Africa, slavery, and Harriet Tubman's life.

Contact: Linda Wheatley, 410-228-0401

Sponsor: Harriet Tubman Coalition, Inc.

Funding: \$6,189.00, #169-R

Colonial Encounters in the Chesapeake: The Natural World of Europeans, Africans and American Indians

Scholars and the public will join together in twelve discussions (January - December 1994) about the drastic environmental changes that occurred when the European, African and American Indian cultures came together in the New World. The exhibit, *Colonial Encounters in the Chesapeake*, will travel to libraries in Maryland, Delaware, and the District of Columbia (1994). A free six-week course at the Johns Hopkins University campus will focus on the themes of the exhibit (April - May 1994).

Contact: Cynthia Requardt, 410-516-5493

Sponsor: The Milton S. Eisenhower Library,
The Johns Hopkins University

Funding: \$3,112.00, #171-R

Completed

Fictions and Visions of Spain: Spanish Contemporary Novels and Cinema (1969-1991)

To broaden the American public's perception of modern Spain, a series of award-winning films based on novels were presented on the UMCP campus in April. After each film, Professor Jose Maria Naharro discussed topics such as the divergence between ideologies and techniques in novels and films. A special lecture by Antonia Munoz Molina, whose award-winning novel was the basis for one of the films, was part of the series.

Sponsor: Department of Spanish and Portuguese,
University of Maryland College Park

Funding: \$1,200.00, #796-P

To Protect and Service All the People!

Ethics within the criminal justice system, the Bill of Rights, and the functioning of the judicial system in a multicultural society were the topics discussed during a three-day seminar in April at the Wor-Wic Community College. Scholars involved an audience of criminal justice practitioners, students and members of the community in a discussion of ethics and race relations.

Sponsor: Wor-Wic Community College

Funding: \$1,194.00, #797-P

Television: The Hidden Curriculum

The impact of television on shaping minds and culture was the focus of a four-part presentation/discussion series for Glenelg students, their parents and the general public. Events included two evening lectures, a full-day workshop for students and parents, and an evening panel discussion.

Sponsor: Glenelg Country School

Funding: \$1,200.00, #799-P

Making Room: 18th-Century Room Use in the Chesapeake Region

A one-day symposium at the Hammond-Harwood House (March) featured presentations by three architectural historians on how the household was arranged and used in England, Virginia and Maryland during the 18th century. Each historian shared his research in a lecture accompanied by slides. An audience discussion period and a tour of the museum followed the lectures.

Sponsor: Hammond-Harwood House Association, Inc.
Funding: \$1,000.00, #800-P

Living History and Archaeology at Carroll's "100" in Carroll Park – The Past and the Future

Archaeological activities at Carroll Park and at three neighborhood schools involved amateur and professional archaeologists, the general public and students. Slide presentations, archaeological preservation and interpretation at excavation sites, and tours and living history demonstrations introduced the audience to the importance of Carroll Park and the community of people who once lived and worked in the area. Special programs for nearby schools will be held in fall 1993.

Sponsor: The Carroll Park Restoration Foundation, Inc.
Funding: \$1,200.00, #801-P

Making Friends Through Literature

Baltimore Hebrew University faculty directed four bilingual book discussion sessions involving fifteen Russian-speaking and fifteen English-speaking senior citizens at the Edward A. Myerberg Northwest Senior Center (Baltimore) in April and May. The program was designed to increase both groups' social and intellectual familiarity and comfort with the other group. Prior to each session, participants read a short story with a Jewish theme in either Russian or English.

Sponsor: Baltimore Hebrew University
Funding: \$1,200.00, #802-P



*Masonic Hall
Maximilian Godefroy
Front view, drawing by
Godefroy, c. 1813,
Acquatint and dry point
by (George?) Strickland,
1817
Library of the Maryland
Historical Society, Prints
and Photographs Division*

Folklore: A Passage of Cultural History Through the Arts

The opportunity to experience cultural history through storytelling, dance, music and art was offered to senior citizens and the general public in a series of four lecture/discussions and oral history/interviews at the Florence Bain Senior Center in Howard County. The program was led by scholars who discussed cultures and their symbols, myths and legends. Charles Camp, Maryland State Folklorist, helped participants present their histories.

Sponsor: Howard County Office on Aging
Funding: \$695.00, #803-P

Family Adventures in Reading

Enjoying literature as a family and increasing the awareness of humanities resources available within the county was the emphasis of a four-evening program sponsored by the Wicomico County Free Library. To encourage emerging readers, local humanities scholars read to Prince Street Elementary School kindergarten students and their parents. Following each reading, families worked together on a project related to the book. Topics included humor and imagination.

Sponsor: Wicomico County Free Library
Funding: \$1,200.00, #804-P

Maryland Day Seminar – Classical Diversions

Speakers explored the various forms of public and private entertainment, the arts and decorative arts, museums, the theater, music and dance during the 1815–1845 period in Maryland at the Maryland Historical Society in March. The program, consisting of four lectures, introduced visitors to themes of the exhibit *Classical Maryland* which opened on April 16. Each lecture included slides and followed with a discussion.

Sponsor: Maryland Historical Society
Funding: \$1,200.00, #807-P

An Interview with Dr. Ellen Dryden Reeder

by Barbara Wells Sarudy



Ellen Dryden Reeder

For this issue of our magazine, which focuses on the research of humanities scholars who work in museums, our interview is with Dr. Ellen Dryden Reeder, Curator of Ancient Art at the Walters Art Gallery in Baltimore, Maryland. Dr. Reeder earned her M.A. and Ph.D. from Princeton in Classical Archaeology after completing her undergraduate studies at Wellesley.

Are you originally from Maryland?

I am a Maryland native. I grew up in Towson. My parents still live there, and now I live in a place near Monkton that's been in our family for almost a hundred years. So my roots are deep.

What is your first memory of being attracted to art or archaeology or things classical?

Somehow I always knew this was exactly what I wanted to do, and it's amazing how many people in archaeology have had the same experience—a feeling that they were put on earth to do this. I had a great aunt who loved archaeology, and she gave me children's books on archaeology. I loved the ancient world. I had an instinctive sense that this was what I wanted to do, and the more I got into the diverse facets of it, I found they were absolutely thrilling to study. I am very lucky.

How did you train to work in classical art and archaeology?

At Wellesley I majored in classical archaeology which is an inter-departmental major combining art history and classical literature and history. I like an interdisciplinary view of a civilization. Then, when I was twenty-two, I went into a similar interdepartmental classi-

cal archaeology M.A. and Ph.D. program at Princeton. Once again I was looking at works of ancient art and immersed in Latin and Greek history, philosophy, and religion.

You call yourself an archaeologist. It's a long way from digging in the dirt and sand of the classical world to dressing up as an elegant museum curator. Is it easy to make that transition?

I spent the summer when I was at Princeton on the Agora excavations in Athens. I knew immediately that I didn't like trench excavating, because I get bored easily. It's just sitting there maintaining the trenches and the data of where something is found, how deep you've dug, and what you've done with the debris you've taken out. I am much more interested in the object that came out of the trench.

As a curator I have the visual treat of seeing beautiful things every day. At a museum, your eye is getting trained all the time. Sometimes the elevator will open on my floor, and I'll see an object in front of me that I've seen every day for eight years and see something about it that I've never seen before. Or it just simply overwhelms me how beautiful it is. So I know I'm very lucky to be in a context that's ever training my eye to be more perceptive. But it isn't just the aesthetic beauty that pleases me about the objects, it's that they are so eloquent about what they tell about the culture and its values. I approach being a curator as an archaeologist, as an anthropologist. It's not enough for an object to be beautiful or for me to explain to the visitor how it's made or what date it is or what its style is. I really do think that these pieces exemplify the values of the age that created them.

Do most curators approach their work in that way?

No, I think a lot of curators are fascinated by acquiring. The Walters does not have a large amount of acquisition funds. Maybe if most of my time were spent acquiring, I would have a different answer. Acquiring is a kind of study in itself where the curator has to learn enough information to know whether the object is a wise purchase or not. Sometimes if you're acquiring a great deal of objects, you don't have time to follow them up with a full research publication. You must rush on to the next object, and your scholarship is set by what's on the market. Ironically, because I don't have a lot of funds to spend, I have freedom to study as I see fit. It gives us the inspiration to think about how to put our works of art together with art from other institutions to tell a new story. I like that.

Does learning how man lived in ancient cultures teach you anything about living in the world today?

There's no question. I remember the first time I was precepting Greek tragedy at Princeton, and I was terrible. I ran into an old professor from Wellesley, and she asked how was it going. I said I am truly terrible, does it get any easier to teach Greek tragedy as you go along? And she said oh, yes, it's always easier to teach Greek tragedy after you have suffered. She was right.

There are patterns that I see in ancient people's experiences and in my own that help give me some perspective on day-to-day life. It's been said that the humanities are the story of how mankind has coped, how we all deal with the common conflicts humans face whenever they live. I look back on

how figures in literature and myths have dealt with problems, and they give me solace. Myths don't really tell you what to do; many deal with conflicts, such as death and dying, for which there may be no resolution during our lives. They do bring a certain comfort.

How has your knowledge about religion and myth in the ancient world affected your feeling about modern religions and your acceptance of them? Can you still be religious knowing the history of religions?

I have an increasing respect for ritual. I realize that we all have a tremendous need for ritual, a need for patterns of actions even without theology or dogma or philosophy behind it. The simple act of doing things together with other people is bonding; it reinforces certain beliefs and offers comfort. Even if these rituals can't resolve the problems, at least they express the intent of the people and that gives solace. I also have great respect for ceremonies—for wedding ceremonies, for funeral ceremonies. I think they're very important to the human spirit.

We talked about how studying the humanities helps bring you insights into everyday life. Has it made you feel more comfortable about death and dying?

I admire the ancient Greeks who felt that the dead stayed among them. They had festivals and rituals at certain points in the year where they brought food and wandered among the burial monuments. The Egyptian civilization did this too. It gave them comfort to feel that those who had preceded them were always there to be called upon when they were needed. I think that's a wonderful idea.

Today we have too neat a concept of death, that when somebody dies they're no longer there. People of the ancient world believed that the wisdom and warmth people shared when they were living could continue after death, and I love that concept.

Ancient people had a strong sense of oneness with nature and believed that nature would help you if you were in need. Certain stones had powers, and they were all waiting for you to call upon them for aid. You turned to green stones if you had bad eyesight. Others granted general good luck or solace. Those in the ancient world felt that everything around you could be on your side if you asked it to be.

The modern person usually feels very much separated from things that are not alive, from things that are not human. And that's too bad. We isolate ourselves unnecessarily. I live on a place that's been in our family for many years, and I feel very strongly about the trees there. Those trees are good friends. I really mourn with them when they lose a branch. The trees around my home have been good friends of my family before me, and now they are my friends. They give me solace and context.

Classical Support

Just as Thomas Jefferson needed capitals to complete the support of his classical Rotunda, the Maryland Humanities Council needs your capital support to bring the insights of the humanities to the citizens of Maryland.

Like Thomas Jefferson, we believe that we grow stronger and more tolerant when we confront the ideas that define our common democracy and shape our everyday lives.

Maryland
HUMANITIES

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Maryland HUMANITIES



Babe Ruth, 1936. Photo courtesy of The Babe Ruth Museum

Baseball and Maryland

About This Issue



Integrated Health Services, Inc. was born in Maryland in 1986 and has, since that time, achieved great success as the premier nationwide provider of cost-effective subacute care. Like Maryland, our values are a combination of the strongly practical and the deeply humanistic. As such, we have a responsibility to encourage these values within the healthcare community and the community at large. Integrated Health Services is proud to sponsor this issue of Maryland Humanities.

Robert Elkins

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Bats and balls have heralded spring in the Chesapeake for nearly three hundred years. The games weren't baseball, but the exhilaration was the same. William Byrd recorded in his diary that he played an informal bat and ball game, which he called cricket, at Westover and neighboring plantations on the James River in Virginia from March through May in 1709 and 1710. The gentlemen on the James used their curved bats to hit a ball between wickets or stumps in the ground.

The game was strenuous. During one game, Byrd sprained his back and had to use a chair to mount his horse for the ride back home. Byrd reported that following another game his teammate, Benjamin Harrison, "looked exceedingly red a great while after." Harrison woke up too ill to play the next morning and died eighteen days later.

In the eighteenth century Chesapeake, "pitching" referred to a game using no balls or bats. Quoits, doughnut shaped iron rings, were tossed at iron pins in the ground. Colonials who could not afford quoits substituted horseshoes instead. In 1769 Thomas Jefferson reported losing small sums of money betting on his skill "at pitchers."

By the end of the eighteenth century cricket and another bat sport, called bandy, had moved into the streets of Chesapeake towns. Bandy players used bats resembling large billiard sticks to drive a ball along the ground in a game similar to hockey. One exasperated citizen wrote a sarcastic letter to the *Norfolk Herald* in 1802.

"The national, manly, and innocent game of bandy ought not to be suppressed by the officers of the police in the borough. The loss of an eye now and then by the force of a ball helps the (medical) faculty a little, as the sickly season is over; and the panes of glass that are broken put a few dollars in the pockets of the glazier. All trades must live and the practice of bandy, it is hoped, will be tolerated."

Another visitor from England noted a local Norfolk public park where "young men go to pitch the bar, or quoits to throw; cricket and bowls they often play, wasting many an hour away."

In the spirit of spring, bats and balls, and Chesapeake tradition, we devote this issue of *Maryland Humanities* to baseball. Two of our articles, those by Richard Macksey and

Charles Camp, investigate the ritual and spiritual aspects of baseball. Another two, those by Bob Brown and Bob Leffler, explore the history of baseball in Maryland. A fifth article investigates the designer David Ashton's work on Baltimore's beautiful and highly-acclaimed ballpark. Our editor, Rebecca Aaron, selected illustrations for this edition from the collections of Charles Camp, David Ashton and Company, Inc., and The Babe Ruth Museum. We would like to thank these individuals and organizations for their contributions and our editor for pulling the issue together and for sharing her unique vision with our readers.

With this issue of *Maryland Humanities*, we change the presentation of our Programs Funded section to a calendar format. We hope this new feature will make it easier for you to attend the many fine public programs the Council helps support throughout the state. This issue also initiates an interview series in which we will talk with some of Maryland's unique humanities scholars. Our featured guest in this edition is Charles Camp.

As always, we are very interested in your comments about our magazine and the work of the Council. Please let us know what you like — and what you don't like — so that we can continue to bring you the best magazine and programs possible.

Finally, the Maryland Humanities Council would like to acknowledge Integrated Health Services, Inc. for its generous contribution which helped to fund this edition of *Maryland Humanities*. Special thanks should go to George D. Edwards II, President of Hottman Edwards Advertising, Inc.; Marshall A. Elkins, General Counsel and Senior Vice President of Integrated Health Services, Inc.; Robert B. Kershaw, Partner at Quinn Ward, & Kershaw and Alison D. Kohler, Partner at Sandblower, Gabler & O'Shaughnessy, for their ongoing contribution to resource development plans for the Maryland Humanities Council.

Barbara Wells Sarudy
Executive Director

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Immortal Diamond: Heroism in an Unheroic Age

by Richard Macksey

*All the exciting detail / of the chase
and the escape, the error / the flash of genius —*
William Carlos Williams, *At the Ball Game*

There are very few moments in contemporary American culture where the mythic, the civic, and the individual come together in an event that can offer the citizen some sense of both order and the cussedness of fate. We seem to lack adequate public rituals in which to comprehend both the perils of success and the nobility of failure. Certainly our political spectacles, packaged for the media and carefully "spin-controlled," leave little room for the traditional heroism of the individual player. It may be thoughts such as these that moved George F. Will to observe, "Proof of the genius of ancient Greece is that it understood baseball's future importance." Will, the political commentator who learned the everyday heroism of defeat from a long apprenticeship as a Chicago Cubs' fan, was drawn to another culture for an explanation of that peculiar national institution, baseball (a team sport were the player on the offense stands in terrible isolation and can, if he is very good indeed, hope to succeed something less than a third of the time). In glossing the educational power of the game, Will proceeds to summon up the ghosts of Plato and Aristotle, though he might have found a similar and earlier argument in the lyric poetry of the age of Pindar:

Greek philosophers considered sport a religious and civic — in a word, mortal — undertaking. Sport, they said, is morally serious because mankind's noblest aim is the loving contemplation of worthy things, such as beauty and courage. By witnessing physical grace, the soul comes to understand and love beauty. Seeing people compete courageously and fairly helps emancipate the individual by educating his passions.

While the athletes of the panhellenic games, whose *kleos* (abiding fame) is modeled on that of their epic ancestors, can be taken as

the paradigm for the celebration of the young hero, in some ways that other great civic and religious institution, the Attic drama, may afford an even more revealing insight into our national attachment to baseball. In their theater the Greeks had an arena in which to contemplate both the pinnacles of human achievement and the painful fragility of success. In their annual civic festivals the fifth-century Athenians could assist in — and *endure* — the spectacle of a hero, who was both "representative" and extraordinary, subjected to a fate that was both communal and truly private. In both tragedy and comedy, the audience (from whom the tragic chorus was drawn) was compelled to acknowledge the tenuous boundary that separates civilization from savagery. The sacralizing and ritualizing of violence that their drama promoted had, for the ordinary citizen, the effect of keeping life human and civilized. These ritual trials of the individual and society were designed to hold civic catastrophe in check; the festivals were also seasonal artistic competitions between the contesting dramatic poets who shaped the action of the struggle. The Swiss classical scholar Walter Burkert has gloomily observed, "Only the last decades have abolished nearly all comparable rites in our world; so it is left to our generation to experience the truth that men cannot stand the uninterrupted steadiness of even the most prosperous life."

Whatever the experience of their civic drama may have done for the Athenians in terms of their civic and moral life, it did not, of course, protect them invincibly from the buffeting of fate nor the fruits of their own folly. History had its own bitter lesson ready for the generation that followed that of the great Greek dramatists. Significantly, however, the passing away of the great age of Attic drama was almost exactly coincident with the decline of Athens as a free and independent *polis*.

What then, we may ask *pace* Burkert, are the civic and civilizing equivalents of the Athenian drama left to us today? It may be an implicit indictment of our imaginative powers, but after enduring the frustrations of the past few years in Baltimore, I wonder if many of us do not find our public confrontation of fate and individual responsibility, our parables of almost grasped success and honorable failure, most clearly enacted on the baseball diamond. The uniforms are slightly archaic; the origins are provided with a founding myth to cover more pedestrian foreign ancestors; and the first celebratory ode of note, "Casey at the Bat" (1888), is a tale of *hubris* and epic defeat. The game is exact in its attention to errors and relentless in exploring the limits of communal and individual achievement. As a civic event, baseball is the only American sport that seems naturally to require the presence of presidents and governors to toss out the ritual first ball, observing a spring rite distantly related to the initiatory functions of the priest of Dionysus at the Athenian dramatic festivals. And for the greatest heroes there is a place reserved in public memory, among the *athanatoi* of the Hall of Fame, where individual performances have a kind of mythic second life against which the present is constantly measured. ("Brooks woulda' caught it.")

Even closer to the Greek conception of the hero as a *genius loci* is the way a supreme player whose career is associated with one ritual place can become in time the cult hero of his *polis*. The Greek observance of the hero-cult, which developed after Homer (for whom *heros* meant simply "gentleman, noble"), was deeply embedded in the culture of each city-state. It involved a ritual tendance of the spirits of the heroic dead, a remembering of those who were more than mortals and less than gods. The surviving



Lou Gehrig and Babe Ruth
Photo courtesy of The Babe
Ruth Museum

ball parks of another era are thus invested with memories of grace and heroism from the past: the spirit of Ted Williams moves at Fenway, of Joe DiMaggio at Yankee Stadium, and of Bob Feller in the vast and empty reaches of Cleveland (to cite only some heroes who are still with us). And even those parks that have themselves passed into memory command the tendance of the fans that remember: Jackie Robinson at the hitter's haven Ebbets Field and, down a long corridor of time, the great Walter Johnson on a late afternoon in that most perfect of "pitcher's parks," Griffith Stadium (a park, incidentally, where he batted .433 in 1925 and fielded 1,000 in 1913, two records that still stand). These local cult figures rooted in one familiar place are now, in an age of free agency, itinerant franchises, and multimillion-dollar trades, increasingly rare, but there are a few paramount players who have each contrived by determination and luck to stay with one team and one "city-state" — Kirby Puckett with the Twins and Cal Ripken, Jr. with the Orioles — where they constitute an enduring standard of excellence and a tutelary presence. The Baltimore Orioles' nostalgic new home at Camden Yards is a deliberate attempt to evoke this sense of place and time past: a spot in center field marks the place where, from 1906 to 1912, Babe Ruth's family operated a neighborhood saloon and young George Herman played ball in the streets.

In baseball, as in other sports of less legendary character, our popular heroes achieve their exemplary status early, all too early, and often without the sorts of discipline that might steel them. Jose Canseco is hardly an improvement on Shoeless Joe Jackson as a role model. (Many of the Greek heroes could be as wild and strange as the lunatic Cleomedes, while the greatest of them, Heracles, shared the excessive appetites and waywardness of a Babe Ruth

along with his mighty deeds.) Still, there have been a few baseball heroes who have achieved a tragic dignity, in the face of all the odds, while still at the center of the stage — the "Iron Horse" Lou Gehrig meeting hopeless illness with simple courage and loyalty; the peerless Roberto Clemente, at the height of his powers, flying to the aid of his neighbors in misfortune and to his death. Some of the very greatest, a Walter Johnson for instance, always seemed to walk close to the shadow of tragedy. But the annals of baseball provide a remarkable range of heroes large and small. There are those other, lesser mortals, journeymen players, not the "naturals" of memory, who

In a relentlessly unheroic age, we can still learn from the experience of the diamond's ritual dramas how to face the shapeless terrors of our own private lives.

have left their mark on our imaginations by the sheer force of their will. Cleaving to the banks of the Patapsco, I can think of the transparent decency of a Dave Johnson (with the salary of a good computer programmer) taking his ramshackle team to the last game of the playoffs in Toronto with a minor-league fastball. Or the heroic persistence of a Rick Dempsey, his own career a triumph of will over talent, prodding a young team to a world championship with hard work and epic laughter. These are the lesser heroes with whom even the aging and ungifted can identify. At its best, baseball is a unique combination of grace and hard work, a braided skein of enduringly brilliant moments ("the flash of genius") and

the discipline of the aleatory everyday (the inevitable "error") in which we all have an emotional investment.

But baseball is also a struggle with age as well as statistics. The private agon for many of our heroes of the diamond came only after they had left the arena and the public gaze. For an understanding of this quieter drama, we can all be grateful to Roger Kahn and his testament to his own boyhood love-affair with the Brooklyn Dodgers, *The Boys of Summer*. However evocative this book may be of the crazy summers at Ebbets Field, it is really a book about how the legendary Dodgers coped with time, as individuals with their glories behind them, how they coped with growing into middle age and its private successes and failures. It is a book about how the successes and fingertip losses of the past are imbricated in the ways we face the present; it is a book about fathers and sons, about prejudice and courage, about moral triumph and physical catastrophe. In a relentlessly unheroic age, we can still learn from the experience of the diamond's ritual dramas how to face the shapeless terrors of our own private lives.

The concept of heroism in an age remarkably uncongenial to heroes is admittedly paradoxical. But, as these remarks have tried to suggest, baseball is a cultural institution rich in paradox. One could summarize some of these apparent contradictions as "Six Paradoxes in Search of Restatement":

① Baseball is a "game," a boy's sport played by adults, where the most mythic hero of all was known simply as "The Babe;" BUT it is also the mature drama of watching the aging hero struggle with time: the time-defying courage of a Satchel Paige or a Nolan Ryan.

② Baseball is a "team sport," especially in defensive play, where pitching and fielding at their brightest are coordinated and choreographed with an intuitive grace; BUT it is

The one constant through all the years ... has been baseball. America is ruled by it like an army of steamrollers. It's been erased like a blackboard, rebuilt, and erased again. But baseball has marked the time. This field, this game is a part of our past. ... It reminds us of all that once was good and what could be again.

Excerpt of dialogue from *Field of Dreams*, based on W.P. Kinsella's *Shoeless Joe*, screenplay by Phil Alden Robinson, directed by Phil Alden Robinson. Copyright by Universal City Studios, Inc. Courtesy of MCA Publishing Rights, a Division of MCA, Inc.

also supremely an arena for the individual: seldom is a hero so lonely, whether on the mound or at home plate, as contemplating the next pitch.

③ Baseball is an extended exercise in organized nostalgia, a rite that evokes our national and private pasts, from the archaic uniforms to its quaint vocabulary that so puzzles alien observers; BUT, as a massive corporate business, it is now at the cutting edge of the new economics, consumer packaging, and media marketing.

④ Baseball is a spectator sport, waiting, as some of the uninitiated have claimed, for something not to happen; BUT its spectatorship is various and often intensely active; the engaged fan, like the Athenian at his festivals, is the dreamer who makes the civic drama possible and compelling.

⑤ Baseball is a celebration of chance, a matter of the fraction of an inch, of a microsecond, of Bobby Thomson's last-chance swing; BUT ultimately it is a matter of persistence: a definition of style, continuity, and character revealed over seasons and decades.

⑥ Baseball is a "pastime" and "escape," whose initial invocation is the umpire's performative "Play ball"; BUT it can be a therapy against cynicism and a necessary education in excellence, moral stamina, and courage; for, as George Will again observed, "A society in which the capacity for warm appreciation of excellence atrophies will find that its capacity for excellence diminishes."

While this education of baseball begins early with "field work," at the ball park or listening to the radio (which for many still

remains the medium of choice in this most verbal of sports), then followed by sports writers and record books, it can also be pursued in the mirror of the arts, where the mythology of the sport has given us a second-order gallery of heroes. This range of exemplary figures is thus reflected in the fictional and cinematic mirrors of baseball. Bernard Malamud's first novel *The Natural* (1952), offers a remarkable mythography of the sport, while Robert Coover's *The Universal Baseball Association* (1968) explores the ways in which the game, in a world emptied of ontological meaning, can become a metaphor for life itself and the artist's struggle to comprehend it. Writing in a more naturalistic vein, Mark Harris in *Bang the Drum Slowly* (later a touching film with Robert De Niro) has found the tragedy of the inarticulate in the friendship of the dying catcher and his hustling pitcher. There is, of course, a persistent comic tradition as well, from Damon Runyon's stories to Robbins and Barlow's wonderful script for *The Bingo Long Travelling All-Stars and Motor Kings*: a satiric, Aristophanic mirror that reflects some of the deeper pathologies of American society. The movies have even learned, in the films of the late 1980s like *Bull Durham*, to present what Wallace Stevens called "the maladies of the quotidian," the smaller heroisms of trying to face the challenges of the next pitch and the next season. *Field of Dreams* (adapted from W.P. Kinsella's *Shoeless Joe*) is a classic example of the way that Hollywood fantasy can be powerfully inhabited by the baseball fan's enduring faith in the redemptive powers of the second chance and the rebirth of the hero; binding together the mythic past and the diminished present, it is also a powerful illustration of what Freud called "the omnipotence of thought." (John Sayles'

With a place for the heroic, we have a reserve of hope for human possibilities.

Eight Men Out offers a more sober and beautifully detailed account of the 1919 Black Sox scandal, forcefully making the point that baseball was already "big business," but this film too, in its frame narrative, insists on the almost desperate American need for heroes.) When we are without heroes, as *The Natural* reminds us, we "don't know how far we can go." With a place for the heroic, we have a reserve of hope for human possibilities. Baseball thus becomes both a metaphor for the continuing, hopeful life of the community and a private reenactment of how we can cope with lives in which there are inexorably more errors than home runs.

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... a Louisville Slugger, for the American male, is a talisman — a piece of property that carries such symbolic weight and meaning that words of description do not do it justice.

Bob Greene, from "Louisville Slugger," *Cheeseburgers: The Best of Bob Greene* (c) 1985 John Deadline Enterprises, Inc. Reprinted with permission from Atheneum Publishers, Inc.

Baseball: A Fan's Religion

by Charles Camp

For the dedicated fan, baseball embodies elements of the sacred. A child's first game is a rite of passage and an initiation. Students of the game may become adepts, but they never attain the level of the divine. There is a codified text that defines the laws of the game; and beyond the rules, there is a tradition of relic and regalia, belief and custom, ritual and superstition, prophecy and miracle. Like any religion, baseball has its own peculiar requirements and one's dedication to baseball's scripture, and to the knowledge of the game's myth and folklore, defines one's worthiness to approach the sacred shrine of America's favorite pastime.

A child's first big league ballgame is like so many other *firsts*, not so much a memory retrieved but a story retold. The story gets retold because adults treat this event as one special enough to be reported, commented upon, broadcast to friends and family. An occasion too important to be left to a child's indiscriminate curiosities, the game is *kept* by adults until the child is old enough to understand its significance. By the time the youngster has molted into an emergent fan, the story of his or her first game and the souvenirs that survive from it have become relics. Like bronzed baby shoes, the souvenirs not only document a particular life's early years, but connect the people who held them and held onto them to a shared tradition, and through that tradition a crowd, a city, a calling.

The game of baseball is followed in much the same way as any religion is introduced to novices — as an investment that pays dividends in proportion to the time and close observation devoted to it. And like many religions, the dichotomy between divinity and devoutness is strictly maintained. Baseball's elders, particularly its most seasoned managers, are called *students of*

the game. There are no *masters* of baseball, only students who are wise in the humility and respect they bring to the game. As Earl Weaver, the former Orioles manager and one of baseball's best pupils, often said: "It's what you learn after you know it all that counts."

Weaver was respected by his players, including some with whom he had profound and public differences, in part because throughout this career Weaver continually consulted the game's sacred text — *Official Baseball Rules*. This document, like the Bible, is not considered *known* when it has been read in its entirety. On occasion, Weaver carried the pocket-sized booklet with him into battle against American League umpires — the priests of the game whose sacred duty was the formal interpretation and enforcement of the rules. When sufficiently riled, Weaver was known to shake his well-thumbed copy of the *Rules* in the face of an umpire, or on special occasions, to tear up the booklet and toss its fragments in the air where they fluttered slowly to the ground around home plate. It was a symbolic act not unlike Moses' breaking of the tablets on which the Ten Commandments were written. Inevitably, such acts resulted in Weaver's banishment from the day's game, from the "green cathedral." In such instances, however, it was the manager's fundamentalist critique of a particular ruling that prompted the display. Weaver's point in tearing up a rule book was to respond, in kind, to the umpire's apparent choice to disobey or ignore the game's written commandments. This simple protest was a revelation: the umpire had thrown out the rules and the fans deserved to know of this heresy.

Beyond the rule book and the umpire who governs the game, there is a larger world of belief and custom. After all, to be a true student of the game is to have mastered not only its central text, but to have knowledge of the more than one hundred years of exempla that provide the grist for any baseball theory or argument. Oftentimes, the difference between winning and losing is not the mere measure of the degree of *correct* play, but the ability to translate the anecdotal history of the game into an untutored improvisation. It is this world of belief and custom that connects the people on the field with the people in the seats in a con-

tinuing attempt to bend laws of physics and probability by application of optimism and willpower, prophecy and miracle. The famous (and historically disputed) home run that Babe Ruth called by pointing to its destination or the 1975 World Series home run that Carlton Fisk *pushed*, by the force of his waving arms just inside the Fenway foul pole, are oft-cited examples of irrational intervention. The gestures that define these two moments are scepters of belief raised before multitudes of fans united in faith and devotion.

In contrast to the players' public displays are the jinxes and hexes known only to teammates. Because bad luck is contagious, those afflicted with it play — and sometimes spend their private time — under quarantine. On the other hand, good luck is contagious and the imagined causes of it maintained at all costs. Adherence to habits such as eating a lucky pre-game meal (a la "Cakes" Palmer), dressing and warming up in an unchanging routine, or borrowing a team-mate's "hot bat," can be seen as simple superstition — a player's attempts to exert personalized control over uncontrollable and unpredictable forces. That the fans who invest private hopes in the players' public contest acknowledge, and occasionally emulate, these practices should not be surprising. In their way, the fans have as much at stake in each game as the players, and many observe superstitious habits of their own — wearing "lucky clothes" when attending or listening to games or joining fellow fans in moments of silent concentration when a game is on the line.

In these and other ways, baseball weaves together memories and aspirations, thoughts and actions, and thereby assigns it an importance that seems at once absurdly overblown and spiritually essential. Therein lies the tale, as writer Thomas Boswell observed, of how "life imitates the World Series."

Charles Camp is Maryland State Folklorist and the Grants Officer at the Maryland State Arts Council. Dr. Camp received his Ph.D. from the University of Pennsylvania in Folklore and Folklife, and teaches at The Johns Hopkins University.

Maryland and the All-Star Game

by Bob Brown

The Babe, The Birds and Baltimore: An All-Star Tradition, an exhibit which highlights three major themes: Babe Ruth and the first All-Star Game, the 1958 All-Star game held in Baltimore, and Orioles players and native-born Marylanders who have participated in All-Star games, will be on display this baseball season at The Babe Ruth Museum. This article gives an overview of the exhibit and of Maryland's connection to baseball's annual homage to its best and brightest.

Major League Baseball's All-Star Game, which will celebrate its 60th anniversary in Baltimore's Oriole Park at Camden Yards on July 13, 1993, was the first, and remains the foremost, event of its kind. Comparable competitions in other professional sports have never approached the public popularity and acclaim accorded baseball's *Mid-summer Classic*.

Dramatic moments in All-Star Games of the past are indelibly printed in baseball's history and are recalled by even the casual fan:

Carl Hubbell's striking out five of the American League's most awesome hitters — Babe Ruth, Lou Gehrig, Jimmie Foxx, Al Simmons and Joe Cronin — in that order in 1934;

Ted Williams' three-run homer in the ninth inning of the 1941 game at Detroit that produced a thrilling American League victory in sudden death; and

Fred Lynn's grand slam, the first ever in an All-Star game, that helped the American League snap a long losing streak during the 50th anniversary game in Chicago in 1983.

These are but a few of the heroic efforts that will be remembered as long as baseball is played.

Ever since the All-Star game was conceived in 1933, by *Chicago Tribune* sports editor Arch Ward (as a highlight of Chicago's Century of Progress Exhibition), the State of Maryland and the Baltimore Orioles have played a major role in forging the exciting history of baseball's annual star-kissed dream game.

The First All-Star Game

In that first game, played at the White Sox' Comiskey Park, it was fitting that the game's greatest personality, Baltimore-born George Herman "Babe" Ruth, would hit the first home run. Ruth, by then 38 years old and reaching the end of his fabulous career, hit a two-run homer off Wild Bill Hallahan in the third inning that provided a 3-0 lead and all the runs the American Leaguers would need to defeat their National League rivals, 4-2. As baseball writer John Drebing wrote in *The New York Times* the next morning, "The National League is still trying to catch up with Babe Ruth, but apparently with no more success than in recent World Series conflicts."

But Ruth wasn't the only Maryland hero in that first All-Star Game. Lefty Grove, from Lonaconing, pitched the last three innings and held his opponents scoreless to preserve the winning margin. Grove, a long-time star with the International League Orioles before moving to the big leagues, where he won 300 games, was named to the All-Star squad eight times in the game's first nine years.

Of additional local interest that afternoon was the presence of John McGraw as the National League manager. McGraw, a former hero of the great Orioles teams of the 1890s — a dynasty that won three straight National League pennants and created many of baseball's famous strategies — was man-

ager of the American League Orioles in the early 1900s. In mid-season 1902 McGraw left town abruptly, under suspicious circumstances, for New York where he would manage the National League Giants for the next 30 years. McGraw came out of retirement, briefly on July 6, 1933, but lost the first All-Star game to his American League adversary, Connie Mack.

Maryland fans also came out to see Jimmie Foxx, a player for the Philadelphia A's from Sudlersville, Maryland. Foxx rode the bench in this first game, but was destined to play a big part in All-Star games for the rest of the decade and into the 1940s. Foxx, who would one day join Ruth, Grove and McGraw in Baseball's Hall of Fame, was one of the most feared right-handed sluggers in history. He was chosen to the first nine American League teams, played in seven games and batted .316 with one home run at Cleveland's Municipal Stadium in 1935 — a blast that sealed the National League's defeat.

The 1958 All-Star Game

The first and only All-Star Game played in Baltimore (until this year's 1993 game) was held in 1958. There were 48,829 people in the stands on 33rd Street that day — a record-breaking crowd for Memorial Stadium at that time. Then Vice President Richard M. Nixon threw out the first ball, but local fans were more interested in getting their first in-person glimpse of the National League's famous Willie Mays. Mays led off the first inning with a single against starter Bob Turley, an ex-Oriole then toiling for the hated Yankees.



Babe Ruth as he crossed the plate shortly after he hit the first All-Star home run in the third inning of the 1933 game in Chicago. Photo courtesy of The Babe Ruth Museum



1958 All-Star Game Memorial Stadium. Temporary field seats were constructed to accommodate the overflow crowd for the 1958 All-Star Game. Photo courtesy of The Babe Ruth Museum

The fans reserved their biggest cheers for hometown slugger and catcher Gus Triandos when he singled on his first time at bat. Triandos was selected to the American League's starting team by vote of the league's managers, coaches and players. The fan's loudest jeers went to American League manager Casey Stengel (of the Yankees) several innings later when he replaced Triandos with his own All-Star catcher, Yogi Berra. Ironically, before 1958 was over, Triandos would hit 30 home runs, tying the record for an American League catcher established earlier by the same Yogi Berra.

The American Leaguers trailed 2-1 after the first inning and 3-2 after the second. They tied the game in the fifth, then went ahead to stay in the bottom of the sixth inning on singles by the Red Sox' Frank Malzone and the Yankees' Gil McDougald.

The rest of the game belonged to Orioles' pitcher Billy O'Dell. O'Dell, the skinny left-hander from South Carolina, pitched perfectly over the last three innings, retiring all nine hitters he faced while protecting a 4-3 lead — an even more efficient effort than former-Oriole Lefty Grove's performance a quarter of a century earlier.

The 1958 victory gave the American League a 15-10 edge on the All-Star game's 25th anniversary, but the tide would soon turn, and the National League, from the second game in 1960 through 1985, established almost complete dominance of this historic rivalry — by winning 25 of the next 28 All-Star games. The American League finally ended that embarrassing imbalance and won six times in the last seven years, including the last five in a row. But on the eve of the 60th anniversary game, the National League still holds a commanding 37-25 lead (with one tie).

Native-born Marylanders and Baltimore Orioles in the All-Star Game

In the 60-year history of the game, 14 different native-born Marylanders and 53 Orioles players, managers and coaches have played a role in All-Star history. (See below and next page.)

Native-born Marylanders chosen to Major League All-Star teams:

Name	Years	Team(s)	Position	Birthplace
Brady Anderson	1	Baltimore Orioles	Outfield	Silver Spring
Harold Baines	5	Chicago White Sox Texas Rangers	Outfield Outfield	St. Michaels
Tommy Byrne	1	New York Yankees	Pitcher	Baltimore
Steve Barber	2	Baltimore Orioles	Pitcher	Takoma Park
Cal Ermer	1	Minnesota Twins	Coach	Baltimore
Jimmie Foxx	9	Philadelphia A's Boston Red Sox	1st Base	Sudlersville
Lefty Grove	8	Philadelphia A's Boston Red Sox	Pitcher	Lonaconing
Al Kaline	14	Detroit Tigers	Outfield	Baltimore
Charlie Keller	4	New York Yankees	Outfield	Middletown
Cliff Melton	1	New York Giants	Pitcher	Baltimore
Bill Nicholson	3	Chicago Cubs	Outfield	Chestertown
Babe Phelps	3	Brooklyn Dodgers	Coach	Odenton
Cal Ripken, Jr.	10	Baltimore Orioles	Shortstop	Havre de Grace
Babe Ruth	2	New York Yankees	Outfield	Baltimore

**Orioles players, managers and coaches
chosen to Major Leagues All-Star teams:**

Name	Years	Position
Don Aase	1	Pitcher
Joe Altobelli	2	Manager/Coach
Brady Anderson	1	Pitcher
Luis Aparicio	2	Shortstop
Steve Barber	2	Pitcher
Hank Bauer	2	Manager/Coach
Mark Belanger	1	Shortstop
Paul Blair	2	Outfield
Mike Boddicker	1	Pitcher
Jack Brandt	1	Outfield
Don Buford	1	Outfield
Al Bumbry	1	Outfield
Mike Cuellar	3	Pitcher
Pat Dobson	1	Pitcher
Chuck Estrada	1	Pitcher
Andy Etchebarren	2	Catcher
Mike Flanagan	1	Pitcher
Jim Gentile	3	1st Base
Bobby Grich	3	2nd Base
Ron Hansen	1	Shortstop
Luman Harris	1	Coach
Billy Hitchcock	1	Coach
Billy Hunter	1	Coach
Dave Johnson	3	2nd Base
George Kell	2	3rd Base
Terry Kennedy	1	Catcher
Billy Loes	1	Pitcher
Tippy Martinez	1	Pitcher
Scott McGregor	1	Pitcher
Dave McNally	3	Pitcher
Eddie Murray	7	1st Base
Mike Mussina	1	Pitcher
Billy O'Dell	2	Pitcher
Gregg Olson	1	Pitcher
Jim Palmer	6	Pitcher
Milt Pappas	2	Pitcher
Boog Powell	4	1st Base
Paul Richards	1	Manager
Cal Ripken, Jr.	10	Shortstop
Brooks Robinson*	15	3rd Base
Frank Robinson**	6	Outfield/Coach
Norm Siebern	1	1st Base
Ken Singleton	3	Outfield
Don Stanhouse	1	Pitcher
Steve Stone	1	Pitcher
Mickey Tettleton	1	Catcher
Gus Triandos	3	Catcher
Bob Turley	1	Pitcher
Jerry Walker	1	Pitcher
Earl Weaver***	6	Manager/Coach
Hoyt Wilhelm	3	Pitcher
Jim Wilson	1	Pitcher
Gene Woodling	1	Outfield

* Played in 18 games over 15 years, including 2 games each in 1960, 1961 and 1962

** Served one year (1980) as coach

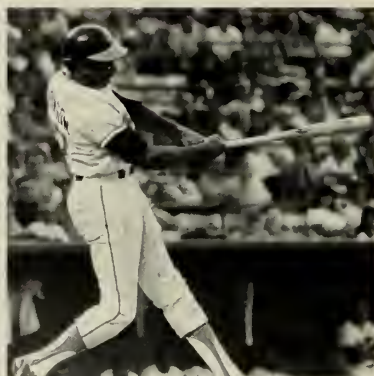
***Includes one year as "honorary manager" (1974), and one year as coach (1969)



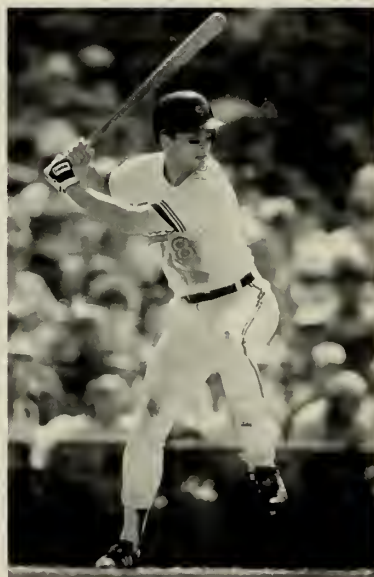
Billy O'Dell (center), 1958 All-Star Most Valuable Player and Orioles pitcher, with Gil McDougald (left) of the New York Yankees and "Nellie" Fox of the Chicago White Sox. Photo courtesy of The Babe Ruth Museum.



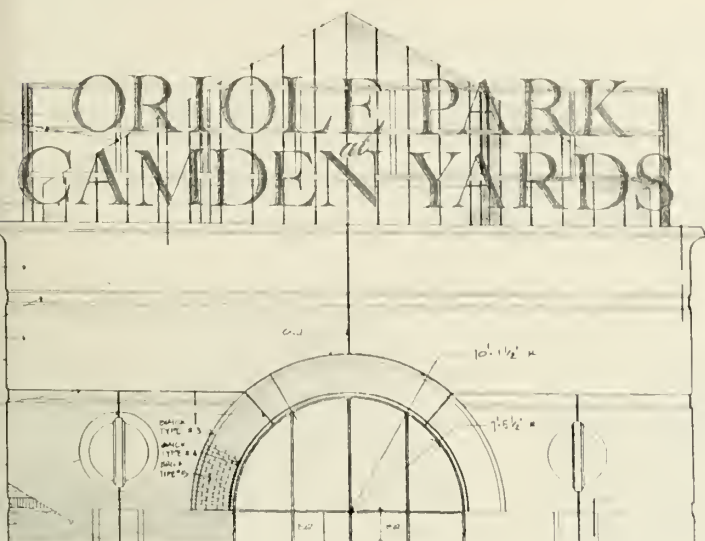
Brooks Robinson, 1966 All-Star Most Valuable Player and Orioles third baseman. Photo courtesy of The Babe Ruth Museum.



Frank Robinson, 1971 All-Star Most Valuable Player and Orioles outfielder. Photo by Richard E. Farkas, Baltimore News American, courtesy of The Babe Ruth Museum.



Cal Ripken, Jr., 1991 All-Star Most Valuable Player and Orioles shortstop. Photo by Jerry Wachter, courtesy of The Babe Ruth Museum.



*Sketch for entrance sign
for Oriole Park at Camden
Yards, by David Ashton
The 3 1/2-foot tall letters
on the final product are
welded from stainless steel*

The All-Star Most Valuable Player Award

A Most Valuable Player award for the All-Star Game was created for the 1958 contest in Baltimore by the Hearst Newspapers, owners of the *Baltimore News-American*. As fate would have it, local hero Billy O'Dell — the Orioles pitcher who dominated the final three innings of the first game hosted by Baltimore — would be its winner.

The official MVP award was established in 1962. Since O'Dell, three other Orioles players have won the All-Star MVP title.

Brooks Robinson, Baltimore's Mr. All Star, appeared in 18 straight games over a 15-year span from 1960 through 1974 including two games each in 1960, 1961 and 1962. He was selected MVP in 1966 and was runner-up in the MVP vote in both 1964 and 1970.

Frank Robinson, a Hall of Famer as well, earned MVP honors in 1971 at Tiger Stadium following a two-run homer that put the American League ahead in a come-from-behind 6-4 triumph, giving the American League its first All-Star victory in nine years.

The fourth Orioles player to win MVP honors is Cal Ripken, Jr. Ripken, a native Marylander, has played in 10 straight All-Star games, the last nine as the starting shortstop — an American League record. Ripken won his MVP title in Toronto in 1991 with two hits, including a three-run homer. The day before the 1991 game, in a home-run hitting competition between sluggers from the National and American Leagues, Ripken staged an incredible exhibition by hitting 12 balls out of the park in 22 swings.

The All-Star Game Today

In recent years, the annual three-day mid-season break has evolved from just a game into a full-scale celebration of baseball. The demand for tickets always far exceeds the supply, so additional All-Star events have been scheduled to accommodate a greater number of fans.

The home-run hitting contest, a "day-before" workout for the greatest current stars from both leagues, and an old-timers' game featuring All-Star heroes of the past have all become staples. "Fan Fest," a baseball exhibit complete with hands-on activities for fans of all ages, has also become an essential part of the All-Star revelry.

In Baltimore this year, "Fan Fest" began earlier than ever before. The celebration started on a limited scale at Camden Station in February. It will expand to its full size, occupying space at both Festival Hall and the Baltimore Convention Center, on Thursday, July 8, the official beginning of "All Star Week" — five full days before the game.

Traditionally, the host team plays on the road prior to the All-Star break to allow club officials to complete preparations for the gala event. This year, however, the Orioles will be at home against the Chicago White Sox to help create more baseball excitement and to allow for the scheduling of additional All-Star events before the game itself.

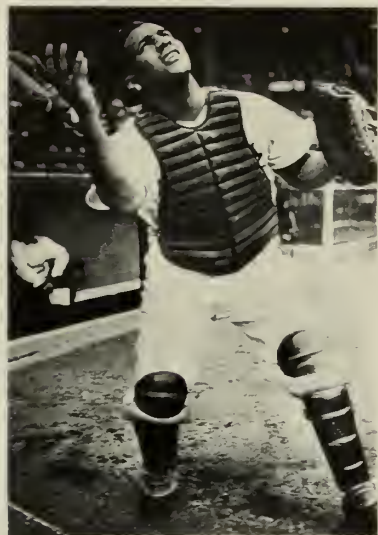
Bob Brown, during 35 years with the Orioles, served at various times as traveling secretary, director of public relations, and publications director. He is now the editor of the independently-published news-magazine, The Orioles Gazette.

*I see great things in baseball.
It's our game.
The American game.
It will repair our losses
and be a blessing to us.*

Walt Whitman

Baltimore's African-American Baseball Teams Were Big League

by Bob Leffler



Roy Campanella, who achieved baseball fame with the Dodgers, played with the Baltimore Elites before moving on to Brooklyn. Photo courtesy of The Babe Ruth Museum.

Some believe that Baltimore had no "big league" sports team until the Colts came from Miami in 1947. Don't tell that to the city's African-American population over 50. At a time when the biggest sports events for white Baltimoreans were the Policemen-Firemen's football game and high school slugfests at old Baltimore Stadium's earthen bowl on 33rd Street, and the white minor league baseball team which drew audiences of 5,000 per night in a wooden park at 29th and Greenmount, black Baltimore baseball was in the big league.

Putting aside Morgan State's great football team under the legendary Eddie Hurt and the world renowned entertainment available at the Royal Theatre and Pennsylvania Avenue jazz clubs, the big event for the African-American community was baseball. Big league black baseball played by the Baltimore Black Sox, and later, by the Baltimore Elite Giants (pronounced E-lite) was a staple from 1913 to 1951 with some mid-thirties depression interruptions.

Imagine that it is a cold day in late October of 1931 and a few hearty souls are filing into an old wooden structure that looks a bit like a county fairground. With splintery bleachers holding about 4,000 people under a tar-paper roof, the old baseball field blends in with the industrial nature of bustling south Baltimore. The field is called Maryland Baseball Park and is located at the corner of Bush and Russell Streets, just a few blocks south of the site of today's Orioles Park at Camden Yards. The folks, black and white, coming to see this game are witnessing a rarity — interracial competition below the Mason-Dixon Line, as the Baltimore Black Sox are taking on the "major league" white players with Baltimore ties such as the Philadelphia A's Lefty Grove, Eddie Rommel, Jimmie Foxx and Joe Boley. The A's are fresh from their third straight pennant, and the Sox are two years past their first Negro American League Pennant of 1929. Such post-season series, comprised of the best of nine games, were regular features in Baltimore in the late 1920s and early 1930s.

As the stands begin to fill, Laymon Yokely, the angular Black Sox star who would pitch for another 20 years, tests the rock-hard mound for a soft spot. Boley, a renowned "on-base" guy, goes down on three pitches and is followed by his teammate Max Bishop who grounds out. Then the muscular Foxx from Sudlersville approaches the plate. Surely he can solve Yokely. After all, the Black Sox are minor leaguers ... right? One pitch yields a pop-up to Jud "Boojum" Wilson in the right field and Yokely hops off the mound. The Sox are off to another series win. History shows that they dominated these annual clashes. They were the big league.

Although black baseball was played in 19th-century Baltimore, the salad days of the sport were the 1920s, 1930s and 1940s. The Black Sox featured such multi-faceted players as pitcher "Doc" Sykes (a Baltimore physician as well as an accomplished hurler) and even the great Satchell Paige did a stint with the Sox in 1931.

The Baltimore Elites were brought to Baltimore from Nashville in 1936 through the efforts of Richard D. "Dick" Powell. Powell, who was the Elite's general manager until they ceased operations as a Baltimore team in 1950, presided over the development of Roy Campanella, Jim "Junior" Gilliam, and Joe Black as Elites before their jump to the famed Brooklyn Dodgers.

The Elites played at Bugle Field located at Edison Highway and Federal Street until the end of the 1949 season. When their old wooden park was taken over for development, the Elites moved to a hastily built earthen park on Annapolis Road in Westport for the 1950 season. That field, known as Westport Stadium, was used for auto races, semi-pro football and black baseball barnstorming until the late 1960s. Today the field rests under tons of land-fill dirt behind the SuperFresh Baltimore offices. The landowner filled in the overgrown concrete stands and trash-strewn field, probably not knowing that he was preserving African-American baseball history and the field where Black and Gilliam played their last games before heading to the major leagues.

The aura of an Elites or Black Sox game was a little bit "show time" and a lot of superb athleticism.

The aura of an Elites or Black Sox game was a little bit "show time" and a lot of superb athleticism. From the slick infield drill of Pee Wee Butts and Jim Gilliam to the homeric homers of "Heavy" Johnson and the blazing fast balls of Jonas Gaines, the play on the field delighted the audience. And the audience for these games often included big league names from other areas of the African-American community. It was not uncommon for Baltimore's own Cab Calloway or Billie Holiday to be in attendance. The African-American community knew the quality of play was the best Baltimore had to offer at the time; and besides, if they had wanted to see the AAA Orioles, they would have been relegated to the segregated bleachers.

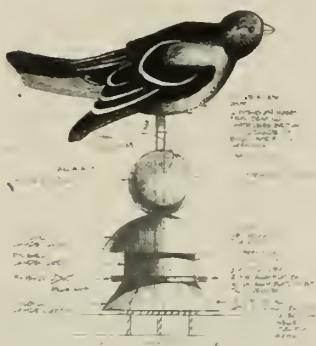
As Baltimoreans settle in for this summer's season at Oriole Park at Camden Yards and enjoy a midsummer's All-Star treat, the camera's eye from the Goodyear Blimp will unwittingly survey hallowed ground — that block at Bush and Russell Streets now covered by industrial buildings that was the Maryland Baseball Park where Laymon Yokely coaxed a pop-up out of the great Jimmie Foxx.

Bob Leffler holds a Master of Arts in U.S. History from Morgan State University. His Masters thesis entitled The History of Black Baseball in Baltimore, 1913-1951, has been recognized by the National Baseball Hall of Fame and the Society for the Advancement of Baseball Research as the definitive seminal work on Baltimore's African-American teams. He was a teacher in the Baltimore City Schools from 1968-1982. In 1984 he founded The Leffler Agency, an advertising and promotions firm.



(Top) Baltimore Black Sox, 1929. Photo courtesy of The Babe Ruth Museum.

(Bottom) Baltimore Elite Giants, 1949 Negro National League Champions. Photo courtesy of The Babe Ruth Museum.



David Ashton, owner of David Ashton and Company, Ltd. in Baltimore, is the designer who won the contract for the finishing touches and accoutrements for Oriole Park at Camden Yards. Ashton graduated from Richmond Professional Institute, a division of what is now Virginia Commonwealth University. He is on the design faculty at The Maryland Institute College of Art.



Outfitting A Ballpark: David Ashton and Oriole Park at Camden Yards

On the wall, above the copy machine, in David Ashton's design studio is a favorite quotation from Buckminster Fuller: "When I am working on a problem, I never think about beauty. I think only of how to solve the problem. But when I have finished, if the solution is not beautiful, I know it is wrong."

Ashton is the man behind the main sign, scoreboard graphics, dugout roofs, flags, banners, weather vanes, advertising, seating brochures, ushers' uniforms, the team logo and a Hall of Fame wall at the old-fashioned ballpark that is home to the Baltimore Orioles. The project consumed him and his three-person design firm for the better part of a year.

Ashton's success is attributable, in part, to his sensitivity to historic architecture and his love of the past. His life and work are steeped in tradition, from his home — an 1830s candlelit farmhouse that he restored in southern Pennsylvania — to his Baltimore studio — a mid-19th century carriage house bursting with his collection of typographic A's, antique tins, old signs, and other period-piece collectibles. In discussing the work done by his firm, Ashton is quick to point out that all graphics are hand-drawn — there isn't a single piece of computer graphics art in his work.

Because of his interest in preservation, Ashton was opposed to the construction of a ballpark on the Camden Yards site when the earliest plans called for the complete demolition of existing buildings and the development of a monolithic concrete stadium. When ballpark planners decided on preservation instead, and when Ashton toured the construction site, the designer changed his mind. In an interview with *Publish* magazine, Ashton reports that he remembers thinking, "This is the best piece of architecture that Baltimore is going to have in this century." After his tour, Ashton knew he wanted to help realize the vision established by the ballpark's development

team, a team that included the Maryland Stadium Authority (the developers), the Baltimore Orioles, ARA Services (the concessionaire), and Hellmuth Obata & Kassabaum Sports Facilities Group (the architects).

The development team envisioned a park that would preserve many of the existing structures at the old Camden Yards, incorporate a sense of baseball tradition and reflect the appealing idiosyncracies of Baltimore. The brick and steel construction and the park's ornamental ironwork and architectural details, such as the sweeping arches, call to mind many 18th- and 19th-century Baltimore buildings. Its natural-grass playing field is reminiscent, not only of old urban ballparks like Fenway Park and Wrigley Field, but of the vacant lots and school yards where many played their first ball games.

Ashton credits the clients — Janet Marie Smith (Vice President of Stadium Planning and Development), and Larry Lucchino (Club President and the man responsible for the idea of a small and intimate park) — as having a vital influence on the project. The management wanted the ballpark to be warm and authentic, but not a period piece or a theme park.

Ashton, who came onto the project after construction was well under way, saw his job as enhancing the purposely small (47,000 seats) park by paying attention to details that would enhance, but not overwhelm, the warmth and human scale of the structure. Part of this attention to detail involved integrating elements of the 1890s Baltimore Baseball Club logo used on the park's cast-iron seats into the park's new logo.

Ashton's vision included blending the advertising into the ambience of the park. With more than 50 ad panels throughout the park and prominent advertising around the scoreboard and infield, modern advertising treatments would have disrupted the magical

Doubtless, there are better places to spend summer days, summer nights, than in ball parks. Doubtless. Nevertheless, decades after a person has stopped collecting bubble gum cards, he can still discover himself collecting ball parks. And not just the stadiums, but their surrounding neighborhoods, their smells, their special seasons and moods.

Thomas Boswell

How Life Imitates the World Series: An Inquiry into the Game

Reprinted by permission of Doubleday, a division of Bantam, Doubleday, Dell Publishing Group, Inc.

sense of the past that the architecture had so painstakingly created. To downplay this intrusion, Ashton designed framed ad panels with latticework bases, lit by old-fashioned gooseneck lamps.

Ashton's attention to the accumulated details — his repetition and layering of themes and images and his quirky use of unexpected visual *bon mots* like the Oriole weather vanes — is ultimately what leads to the success of Baltimore's ballpark. "People really do notice the clock or the weather vanes or the dugout roofs or the banners. I was talking with a man, someone who's not in advertising and who didn't know I'd done the work at the park who said, 'There's only one thing down there they didn't do right and that was the way they used those backlit signs inside the park.' He was speaking about the signs on the second level concourse, the only area where a modern treatment was used for the advertising. People notice things when they're done right, and when they're not."

After working on Oriole Park at Camden Yards, Ashton was hooked and he recently submitted a proposal for a facelift at Veteran's Stadium in Philadelphia. Ashton's vision for this more modern, concrete version of a sports facility includes bright neon signage and a large, sculptural entrance way. Whatever his success in future ballpark design, when Ashton looks at his work at old Camden Yards, he sees a solution both right and beautiful.

This article was adapted from "Out at the New Old-Fashioned Ballpark," by Ronnie Shushan and Don Wright, Publish magazine, August 1992; "Oriole Park at Camden Yards," by Patrick Coyne, Communication Arts, September/October 1992; "Back To Our Future — A Post Season Wrap Up," by Robert Quiller, Baltimore Heritage Newsletter, Fall 1992; and from an interview with David Ashton by Rebecca Aaron, January 1993.



Creative credits for all projects shown: David Ashton, creative director, Jessica R. Koman and Gary Cieradkowski, designers, Ann-Marie Provencher, production manager

A. Sketch for weather vane

B. The diamond-shaped logo, which incorporates part of an 1890s logo found in the Orioles archive, distinguished the opening day ticket — one of the most prized collector's items of the park's first season.

C. Photograph of weather vane and clock atop scoreboard, by David Ashton

D. Sketch for advertising treatment



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Beginning with this issue, we will regularly announce the publication of recent books in the humanities written by Marylanders or about Maryland. Please let us hear from you when you publish.

Recent Books on Maryland History

The Maryland National Guard: A History of Maryland's Military Forces, 1634-1991, Joseph M. Balkoski

McDowell Hall at St. John's College in Annapolis, John Christensen with Charles Bohl

Marylanders Who Served the Nation: A Biographical Dictionary of Federal Officials, Gerson G. Eisenberg

Professional Boxing in Maryland, 1930-1940, Buddy Ey

St. Thomas Parish, Marie Forbes

Trackside Maryland: From Railyard to Main Line, James P. Gallagher and Jacques Kelly

The Story of the Northern Central Railway, Robert L. Gunnarsson

Minute by Minute, Barbara Mallonee, Nicholas B. Fessenden and Jana Karkalitz Bonney

Unlocking the Secrets of Time: Maryland's Hidden Heritage, Jean B. Russo, ed.

Maryland Geology, Martin Schmidt

The Montgomery Focus: A Late Woodland Potomac River Culture, Richard G. Slattery and Douglas R. Woodward

Maryland and the D.C. Volunteers in the Mexican War, Charles Wells

Maryland's Eastern Shore: A Journey in Time and Place, John R. Wennersten

Recent Books on History By Marylanders

Structure, Process and Party: Essays in American Political History, Peter Argersinger

The Government of Philip Augustus: Foundations of Royal Power in the Middle Ages, John W. Baldwin

First Call: The Making of the Modern U.S. Military, Thomas D. Boettcher

The Estate of Social Knowledge, JoAnne Brown (and David K. Van Keuren)

Music of the Highest Class: Elitism and Populism in Antebellum Boston, Michael Broyles

Death by Migration: Europe's Encounter With the Tropical World in the 19th Century, Philip D. Curtin

A Time for Gathering: The Second Migration, 1820 - 1880, Hasia Diner, Volume II in *The Jewish People in America*

Sherman at War, letters annotated by Joseph H. Ewing

Chancellorsville, Ernest R. Furgurson

Return to Bull Run: The Campaign and Battle of Second Manassas, John J. Hennessy

The Rise of Popular Literacy in Victorian England: The Influence of Private Choice and Public Policy, David Mitch

Aircobra Advantage, The Flying Cannon: Bell Aircraft's P-39 Pursuit Fighter, Rick Mitchell

The Commonwealth of Oceana and a System of Politics, J.G.A. Pocock

The Origins of American Social Science, Dorothy Rose

A World on the Move: The Portuguese in Africa, Asia and America, 1415-1808, A.J.R. Russell-Wood

Raid on Qaddafi: The Untold Story of History's Longest Fighter Mission, Robert E. Venkus

On Strategy II: A Critical Analysis of the Gulf War, Harry G. Summers, Jr.

City of Dreadful Delight: Narratives of Sexual Danger in Late Victorian London, Judith Walkowitz



Lefty Grove, from Lonaconing, Maryland, was chosen for Major League All-Star teams eight times during his career. Grove pitched for the Philadelphia A's and the Boston Red Sox. Photo courtesy of The Babe Ruth Museum.

Money Available

Non-profit organizations and community groups are eligible to apply for grants from the Maryland Humanities Council. Staff members will help you plan programs and work on grant applications. To request application guidelines and forms, please call or write the Council (address and phone number on back cover).

There are two kinds of grants. Minigrants, requesting \$1,200 or less should be submitted at least six weeks before your project begins. There are no submission deadlines for minigrants.

Regular grants requesting more than \$1,200 should be submitted by the following deadlines:

First Draft	Final Draft	Decision
June 14, 1993	July 19, 1993	September 18 1993
October 15, 1993	November 19, 1993	January 22, 1994
February 11, 1994	March 18, 1994	May 14, 1994

Contact Margitta Golladay at 410-625-4830 for information on how to increase the cash donations to your humanities project with matching funds from the U.S. Treasury.

Notices

Learn About Proposal Writing

The Maryland Humanities Council — in conjunction with the Maryland Historical and Cultural Museum Assistance Program and the Maryland State Arts Council — will host four open meetings this fall to assist Maryland organizations and institutions in developing grant proposals. Meetings are slated for:

Cumberland, September 30, 3:00 - 6:00 p.m.

Solomons, October 5, 3:00 - 6:00 p.m.

Easton, October 21, 3:00 - 6:00 p.m.

Baltimore, October 26, 3:00 - 6:00 p.m.

Individual consultations with the Maryland Humanities Council and/or the Maryland Historical and Cultural Museum Assistance Program may be arranged from 1:00 - 3:00 p.m. for any of these four meetings.

Representatives of the Maryland Humanities Council are also available to speak at any gathering or event at which information about the Council's programs and funding opportunities would be pertinent.

For more information, please call Judy Dobbs at 410-625-4830.

Award-winning Authors Featured in *The Writing Life*

The Maryland Humanities Council is pleased to announce that Maryland is one of twelve state humanities councils to receive an award from the prestigious National Book Foundation to conduct *The Writing Life* — a series of programs featuring National Book Award winners and finalists.

"Reading Circles" of six sessions each, led by a humanities scholar, will introduce readers to the works of living, National Book Award-winning authors. Programs are scheduled for fall 1994 at Frostburg State University (Frostburg), the Women's Correctional Institute (Jessup), and the Richard Clark Senior Center (La Plata).

The grant will also support a two-day "Author Residency," which will bring a National Book Award winner or finalist to Maryland during National Book Week in January 1995. The author will make presentations at a high school, community college, library and senior center in Baltimore City, Prince George's County and Howard County.

The Writing Life, a program sponsored by the National Book Foundation, is made possible by a generous grant from the Lila Wallace-Reader's Digest Fund.

Free Exhibit Available

The Maryland Humanities Council has copies of the Smithsonian Institution's traveling exhibit "Seeds of Change" available for loan to your organization without cost.

The exhibit, which explores the forces of encounter and exchange that altered both the Old and New Worlds, will be on display at the Jefferson Patterson Park and Museum from May 3 - June 11, 1993.

An expanded, 30-poster version of the "Seeds of Change" exhibit will be on display at the main branch of the Enoch Pratt Free Library, in Baltimore, from May 8 - June 6, 1993. This expanded version is produced by the National Museum of Natural History, the Smithsonian Institution Travelling Exhibition Service, the United States Information Agency, the American Library Association, and the Federation of State Humanities Councils.

For more information on the "Seeds of Change" exhibits, call Jennifer Bogusky at 410-625-4830.

Calendar of Humanities Events

The following programs, scheduled to take place between May 1 and August 31, 1993, are receiving funds from the Maryland Humanities Council.

Council grants are made possible through major support from the National Endowment for the Humanities. Maryland's Department of Housing and Community Development — Division of Historical and Cultural Programs, corporations, foundations and individuals provide additional funding. Since dates and times are subject to change, we suggest you contact the project's sponsor before attending any event.

Permanent
Exhibit

Mechanical Power: Two Centuries of Change

This Chesapeake Bay Maritime Museum exhibit — which features artifacts, an audio-visual presentation, period photographs, and replicas of a filling station and a machine shop — traces the introduction of steam power through the development of the internal combustion engine and explores the effects of rapid industrialization on the tidewater region.

Contact: Peter Lesher, 410-745-2916

Sponsor: Chesapeake Bay Maritime Museum

Funding: \$12,000.00, #125-P

Permanent
Video

African American Interactive Video

This innovative interactive video features an in-depth interpretation of the Baltimore Museum of Art's African art collection and helps the visitor appreciate African art in its original context.

Contact: Schroeder Cherry, 410-396-6320

Sponsor: Baltimore Museum of Art

Funding: \$7,800.00, #151-P

Permanent
Exhibit

Fragments of City Life: Preserving Baltimore's Archaeological Heritage

Archaeological excavations at the 18th-century Baltimore site of the Peters'/Clagett Brewery provided students and the general public with the opportunity to learn about the past.

During Archaeology Week (March 20-28, 1993) a public forum and slide presentation examined findings from local excavations.

A permanent program of outdoor signs and an archaeological trail with a printed guide presents detailed information about the brewery site.

An educational tour for secondary school students in Baltimore County takes place in July/August 1993.

Contact: Louise Akerson, 410-396-3156

Sponsor: Baltimore City Life Museums

Funding: \$3,890.00, #175-R

Through
June 10
Exhibit

Bridges and Boundaries: African Americans and American Jews

The Jewish Historical Society of Maryland examines the complex relationship between African Americans and American Jews in the twentieth century with a major exhibition at the Society and the Eubie Blake Cultural Center. Three public lectures and special docent-training sessions are also part of the project.

Contact: Barry Kessler, 410-732-6400

Sponsor: Jewish Historical Society of Maryland

Funding: \$14,550.00, #183-R

Through
September
Exhibit

A Cord Not Easily Broken: Family in Community in Southern Maryland

This Calvert Marine Museum exhibit, focusing on the Bean family of Dowell, Maryland, explores a Southern Maryland African-American family and community. Examining the Bean's property, religion, labor, society and culture reveals the ways they saved and shared their history, and shows other families how they can preserve their family and community histories.

The final two lecture/discussions in a four-part series are scheduled for June and September 1993.

Contact: Mary Lynne Warren, 410-326-2042

Sponsor: Calvert Marine Museum

Funding: \$1,200.00, #787-P

Through
September
Exhibit

Catfish Dreamin'

Baltimoreans are encouraged to listen to and share stories as the sculpture of a catfish (enclosed in a screen house on the bed of an old pick-up truck) tours urban and rural neighborhoods. An interpretive brochure including songs and myths associated with the catfish in various cultures will be distributed at each stop along the way. Scholars, storytellers, artists, and the public will explore folk customs and symbols in related programs.

Contact: George Ciscle, 410-333-8600

Sponsor: Contemporary Museum

Funding: \$9,515.00, #172-R

May 2 2:00 PM	Bridges and Boundaries: African Americans and American Jews Speaker: Hasia Diner Professor of American Studies, University of Maryland College Park "American Jews and Blacks, 1915-1935" Location: Eubie Blake National Museum and Cultural Center, Baltimore <i>Contact: Barry Kessler, 410-732-6400</i>	May 9 2:00 PM	The Blues Project Speaker: David Evans Professor of Music Memphis State "Memories of Africa in America" Location: Montpelier Cultural Arts Center, Laurel <i>Contact: Lyle Linville, 301-322-0537</i>
May 4 2:00 PM	A Historical and Ethical Examination of the CIA in American Politics Speaker: Dr. Melvin Goodman Former Senior Analyst Office of Soviet Affairs, CIA Location: Holliday Park Senior Center, Montgomery County <i>Contact: Patricia Bates, 410-313-1981</i> Sponsor: Howard County Library Funding: \$800.00, #795-R	May 9 2:30 PM	Bridges and Boundaries: African Americans and American Jews Speaker: Taylor Branch Author, <i>Parting the Waters: America in the King Years, 1954 - 1963</i> "The Exodus Peoples: Ironies of the African American/Jewish Urban Experiences" Location: Jewish Historical Society of Maryland <i>Contact: Barry Kessler, 410-732-6400</i>
May 8 and 9 1:15 PM and 2:30 PM	An 1840 Family: Image and Reality Performances: "A Woman's Place" This historical dramatization explores the experi- ences of a middle-class white family and the fami- ly's free African-American servant and her daugh- ter several months after the death of the white family's father. Location: Baltimore City Life Museums' 1840 House <i>Contact: Dale Jones, 410-396-9911</i> Sponsor: Baltimore City Life Museums Funding: \$13,572.00, #168-P/R	March through September	The Belle of Amherst Discussion Tour Fourteen performances of <i>The Belle of Amherst</i> — a play based on Emily Dickinson's poems and let- ters, including her thoughts on issues such as loneliness, fear of death and religious doubt — will be performed at locations throughout Maryland. Literature scholar Dr. Diane Rowland will lead discussions after each performance. <i>Contact: Ellen C. Kennedy, 410-730-7524</i> Sponsor: Howard County Poetry and Literature Society Funding: \$10,522.00, #186-R
May through September	The Blues Project Fourteen lecture/demonstrations at a local commu- nity college, public library, theater, cultural arts center and concert hall will explore the origins, evolution and legacy of our unique American music — the Blues. Eastern Shore radio station WESM-FM will produce a series of programs based on the lectures and performances for broadcast on public radio throughout the state. A program guide will highlight the history of the Blues and introduce audiences to the lecture pro- grams. <i>Contact: Lyle Linville, 301-322-0537</i> Sponsor: Prince George's Community College Funding: \$9,500.00, #174-R	May 11 7:00 PM	The Belle of Amherst Discussion Tour Location: Howard County Library, Central Branch, Columbia <i>Contact: Pat Bates, 410-313-1981</i>
		May 16 2:00 PM	The Blues Project Moderator: Steve Hoffman, WDCU-FM "The Blues Experience" Location: New Carrollton Library <i>Contact: Lyle Linville, 301-322-0537</i>

May 14 7:30 PM	The Belle of Amberst Discussion Tour Location: Charlestown Retirement Center, Catonsville Contact: <i>Patty Potts, 410-536-7244</i>	June - TBA 2:00 - 4:00 PM <i>Storytelling</i>	Catfish Dreamin' Two members of the Griots' Circle of Maryland, members of the National Black Association of Storytellers, and the project's artist — Alison Saar, will share myths, folktales, songs and memories about the catfish. Location: TBA Contact: <i>George Ciscle, 410-333-8600</i>
May 17 1:00 PM	The Belle of Amberst Discussion Tour Location: Holliday Park Senior Center, Wheaton Contact: <i>Helen Abraham, 310-468-4448</i>	July 24 - 25 1:00 - 4:00 PM	Cultural Compass at Artscape '93 Baltimore's annual ARTSCAPE — a literary, visual and performing arts event — will present a series of international dance performances promoting cross-cultural understanding, knowledge of historical traditions and geographical literacy among children and adults. Maria Broom, an educator and dance specialist, will introduce each of the six professional dance groups from Maryland and the mid-Atlantic region. Location: Decker Auditorium, Mount Royal Station of the Maryland Institute College of Art, Baltimore Contact: <i>Jane Davis, 410-396-4575</i> Sponsor: Baltimore Festival of the Arts, Inc. Funding: \$1,200.00, #794-R
May 20 TBA	The Belle of Amberst Discussion Tour Location: Park School, Baltimore Contact: <i>Rachelle Work, 410-825-2351</i>		
May 23 2:00 PM	Bridges and Boundaries: African Americans and American Jews Speaker: Dan Morgenstern Director, Institute for Jazz Studies "Bridges and Boundaries in Jazz" Location: Jewish Historical Society of Maryland Contact: <i>Barry Kessler, 410-732-6400</i>		
May 26 1:00 PM	The Belle of Amberst Discussion Tour Location: Fairhaven Senior Center, Sykesville Contact: <i>Anne Pickard, 410-795-5267</i>	August <i>Publication</i>	Making Connections: Individuals, Families, Communities Topics as diverse as the family and public policy, feminism and the family, and the adaptability of African-American families are addressed by scholars in demography, women's studies, bioethics and sociology in the Institute for Philosophy and Public Policy's summer <i>Report</i> . The publication's theme "Making Connections: Individuals, Families, Communities" will coordinate with the Maryland Humanities Council's fall 1993 conference "Family: Image and Reality." Contact: <i>Arthur Evanchik, 301-405-4766</i> Sponsor: Institute for Philosophy and Public Policy, University of Maryland College Park Funding: \$5,798.00, #180-R
June 6 7:00 PM	The Blues Project Speaker: Barry Lee Pearson Professor of English University of Maryland "Blues in the African-American Community" Location: Queen Anne Fine Arts Building, Prince George's Community College Contact: <i>Lyle Linville, 301-322-0537</i>		
June 25 7:00 PM	The Blues Project Speaker: William Ferris Center for the Study of Southern Culture University of Mississippi "The Blues and Southern Culture" Location: Queen Anne Fine Arts Building, Prince George's Community College Contact: <i>Lyle Linville, 301-322-0537</i>		

Programs Funded

Coming Soon

Women in the Immigrant Family

An opportunity to explore the lives and experiences of women in the immigrant family is available to teachers, students and the general public in a series of six lectures. Scholars and panels of immigrants will discuss topics such as "old" and "new" women immigrants; the identity, work, education, and role of women in families; the influence of women on the community; and literature written by women immigrants.

Contact: Susan Jensen, 301-405-6834

Sponsor: Center for Renaissance and Baroque Studies, University of Maryland College Park

Funding: \$6,244.00, #178-R

History Comes Alive on Pine Street: Harriet Tubman History Mural Project

A community history project initiated by a public forum on local African-American history began in February 1993. Dr. Clara Small of Salisbury State University will conduct oral history interviews and lead the efforts of local citizens in researching community documents and archival records (February 1993 - February 1994) as background for a proposed mural (June - September 1994). Mural panels will include subject matter such as the departure from Africa, slavery and Harriet Tubman's life.

Contact: Linda Wheatley, 410-228-0401

Sponsor: Harriet Tubman Coalition, Inc.

Funding: \$6,189.00, #169-R

Colonial Encounters in the Chesapeake: The Natural World of Europeans, Africans and American Indians

Scholars and the public will join together in twelve discussions (January - December 1994) about the drastic environmental changes that occurred when the European, African and American Indian cultures came together in the New World. The exhibit, "Colonial Encounters in the Chesapeake," will travel to libraries in Maryland, Delaware, and the District of Columbia (1994). A free six-week course at the Johns Hopkins University campus will focus on the themes of the exhibit (April - May 1994).

Contact: Cynthia Requardt, 410-516-5493

Sponsor: The Milton S. Eisenhower Library, Johns Hopkins University

Funding: \$3,112.00, #171-R

Completed

Verdi's *Nabucco*: Biblical Images in Romantic Opera

The spirit of the life and times of Babylonian King Nebuchadnezzar comprised a three-lecture seminar accompanying Verdi's romantic opera, *Nabucco*. Scholars explored the historical period of the King, Verdi's intentions within the social and political climate in Italy, and a musical analysis of *Nabucco*.

Sponsor: Baltimore Hebrew University

Funding: \$3,885.00, #179-R

A Sense of Family in a Revolutionary Setting

Digging for artifacts and listening to Eastern Shore folklore promoted community participation in a two-day program about the Revolutionary War and its effect on the family. Lectures and exhibits expanded activities coinciding with the annual Revolutionary War Encampment which included demonstrations of blacksmithing, broom-making, weaving, and military inspections and skirmishes.

Sponsor: Furnace Town Foundation

Funding: \$5,032.00, #184-P

Dollhouses: A Closer Look

Learning activities such as matching games, identification and seek and find invited visitors to examine the evolution of dollhouses in the twentieth century and how they reflect different architectural styles, furnishings and social customs. An expert in the history of dollhouses prepared text panels for the exhibit.

Sponsor: Cloisters Children's Museum

Funding: \$1,200.00, #788-P

Author in Residence

David Adler, author of children's fiction and non-fiction books, conducted a series of interactive workshops, demonstrations and discussion groups for 370 students at the Krieger Schecter Day School, Baltimore. The program was designed to encourage students' interest in reading, creative writing, illustrating and publishing.

Sponsor: Krieger Schecter Day School

Funding: \$650.00, #790-P

Free at Last

A dramatic reading of primary documents traced the history of African Americans from slavery to freedom to conclude The Contemporary's exhibit "Mining the Museum." The program was introduced by distinguished historian Ira Berlin, author of *Free at Last: A Documentary History of Slavery, Freedom and the Civil War*.

Sponsor: The Contemporary

Funding: \$1,200.00, #791-P

Sweet Chariot

Sweet Chariot, a living history drama based on biographies of Harriet Tubman, challenged middle and high school students in Queen Anne's County to debate issues raised by the play. A scholar in Maryland history met with students to discuss the play and topics for debates that were later presented to the community.

Sponsor: Church Hill Theatre, Inc.

Funding: \$1,200.00, #792-R

What Philosophy Can Teach a Multicultural Society

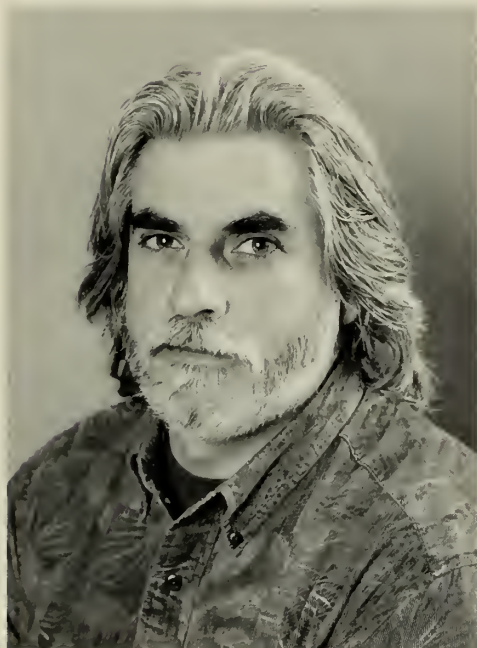
Dr. Cornel West, a leading African-American philosopher, lectured on "prophetic pragmatism" and his attempts to revive a balanced relationship between liberalism, populism and democratic socialism that takes race, class and gender seriously. West's lecture introduced the community to what the study of philosophy can teach those of us who live in a multicultural society.

Sponsor: Prince George's Community College

Funding: \$1,200.00, #793-R

An Interview with Dr. Charles Camp, Folklorist

by Barbara Wells Sarudy



Charles Camp

With this issue of Maryland Humanities, we initiate a new series to introduce our readers to some of Maryland's unique humanities scholars. Executive Director Barbara Wells Sarudy will talk with humanities scholars who hold traditional academic positions and with those who work in unexpected jobs.

*This issue's guest is Charles Camp, Maryland State Folklorist and the Grants Officer at the Maryland State Arts Council. Camp received his Ph.D. from the University of Pennsylvania in Folklore and Folklife, and teaches at The Johns Hopkins University. His latest book is *American Foodways* published in 1989, and his most recent article, on baseball, appears in this issue.*

Charley, did you know from little on that you were interested in folklore? How did you get into the field?

No, it was purely an accident. In my freshman year as an English major at Ohio State, I signed up for my first folklore class, because I needed an English course that met at 9 a.m. on Mondays, Wednesdays, and Fridays. The only class available was folklore. Once into the course, I realized that folklore was an academic term for something I was interested in then and now — using whatever academic or intellectual apparatus there is to study everyday, ordinary life.

So you weren't an intellectual 1960s hippie going to macrame fairs and singing folk music in your youth.

Oh no, I didn't even like the folk music revivalists of my day like Pete Seeger or Peter, Paul, and Mary. My older brother listened to them, but I preferred the Beach Boys.

How did the study of English evolve into the academic study of folklore?

Folklore as a discipline gained prominence in the United States in the late nineteenth century when people like Mark Twain began to take an interest in the common

man. Academics studying 17th-century British ballads couldn't help but notice that people in England and the United States were still singing those ballads in their communities in the 1890s, as they are in the 1990s.

Why is folklore considered part of the humanities?

Because it is a way of interpreting culture, a way of connecting the informal, non-institutional aspects of culture to the broader whole. Folklorists study cultural continuity through all of the expressive forms available in a community.

You work for the state arts council. What does folklore have to do with the arts?

Many of the ways that people express who they are — express the continuities within their families, their occupations, their religions — are things that are called, in our contemporary Western society, art forms. Singing, dancing, and making pictures are activities that we often refer to as art. In some cases, the folk versions of these activities may not be viewed as art in the classical sense. Break dancing may not seem as artistic as ballet; but both are dances, and the continuities are quite apparent. There is no way to talk about folklore or about the arts without finding yourself in a kind of common territory.

You have written books on such diverse topics — baseball, Atlanta, and food. What do they have in common?

They are all subjects that people come to from a variety of points of view and hold very different, and seemingly incompatible, opinions about. People have dozens of different reasons why they think baseball is important. The real topic in each study is the weave that is created when all of these points of view, interests, and backgrounds are merged. Studying a city or baseball or

food or culture in America is like standing at an intersection where things from different directions meet, pass each other, and occasionally collide.

Can you get rich being a folklorist?

Not monetarily. Being a folklorist does allow me the luxury to study a wide variety of things that are interesting to me. I don't have to look longingly at a subject and wish I could study it. As a folklorist, I believe, naively or arrogantly, that I am entitled to study whatever I wish. Being a folklorist gives me the freedom to run roughshod over traditional academic distinctions.

The difficult part is that you are kind of inventing it as you go along. Many folklorists have to create what they do. People ask you what you do, and you answer that you are a folklorist. And then they have to say again, "Well, what do you do?" I can only tell them what I do, not what every folklorist does. Sometimes I think it would be easier to say "I am a plumber." Then people wouldn't need to ask the second question.

What is the most exciting thing you have learned as a folklorist?

Everything that each of us thinks we know about the world around us is only reading one facet. The scholar studying the people of South Baltimore and the people who are living there, may use the same vocabulary to describe what they think is the same subject, but their understandings are completely different. What's exciting about that is that it opens up a very broad range of interpretation of things that we may assume to be a matter of fact, indisputable.

What is the most important thing you have learned studying folklore?

That there are people, and always have been people, who will go to extraordinary lengths to preserve things that the society at large feels are outmoded, useless, and unimportant. That there are people in Western Maryland who sing Anglo-American ballads, as they have been passed down in

their families from 17th-century England, without any support or encouragement from the contemporary culture that we consider to be all powerful and all encompassing. These people place a high value in and derive a lot of pride from being able to sing a ballad or weave a white oak basket.

That these specific expressions of culture have survived the American Revolution, the Civil War, and all of the displacements of contemporary society is nothing short of a miracle. It is a miracle of history that ought to keep us humble. Folklore has taught me that any pride of our individual accomplishments is only relative and that there are unexpected and great treasures to be found in the most unlikely places.

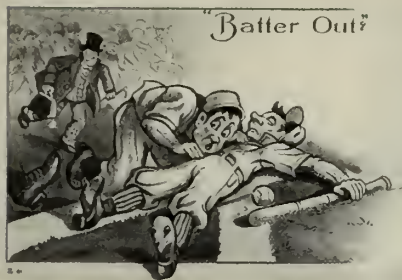
Does studying folklore make you feel more comfortable with the human inevitability of living then dying?

Oh yes. Many of the things that I study have an unexpectedly eternal aspect to them. We tend to ascribe the mortality of human life into our culture and to assume that everything in culture is born, lives a while, then dies. And then we miss it, like we miss people who have died. But one of the central discoveries of folklore is that for lots of expressive forms and seemingly endangered or unimportant aspects of our culture, there are second, third, and fourth lifetimes. They persist and exist beyond all life expectancies that we might ascribe to them. Folklorists tend to study things that live a lot longer than people do. The notion that some part of every generation survives, after the people who formed that generation are dead, is comforting.

*Whoever wants to know
the heart of America had better
learn baseball ...*

Jacques Barzun
from "God's Country and Mine"
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At Bat for the Humanities



Postcard from the collection of Charles Camp

*It's the eternal baseball fantasy, of course,
— the humanities version.*

Imagine it's the bottom of the ninth in the seventh game of the World Series. Your team, the favored Maryland Humanities, are in a 3-3 tie with the Arrogants. The score for this seventh game: Arrogants - 4, Maryland Humanities - 1. The bases are loaded. It's your turn at bat. A grand slam wins the game and the series; anything less means defeat. The crowd is tense.

You step up to the plate. The Arrogant pitcher glares from the mound, nods to the catcher, throws ... whirrrrrr, a screaming fastball roars past. The umpire calls "strike one." The crowd is silent.

You steady yourself. The Arrogant pitcher smirks; you sense the catcher signaling behind you. The pitcher winds up, he throws ... it's a sinker, but the downward trajectory of the ball is nothing compared to the sinking feeling in your stomach, as the umpire shouts "strike two." The crowd is stunned.

Once again, you take position. The Arrogant pitcher, confident that he's got you, takes his time in preparing the next pitch. He preens on the mound ... knocking the dust off his shoes, adjusting his cap. The delay is

eating at you. Finally, the pitcher winds up ... he throws ... CRACK ... the ball and the bat connect — sweetspot to sweetspot.

The ball soars ... lost in the glare of the sun until slowly, beautifully, it descends behind the centerfield wall. You fly around the bases behind your teammates. As you reach home plate you're surrounded by joyous celebration. Someone hoists you into the air, and you are carried around the field on the shoulders of your fellow players. The relieved crowd knows that all is safe.

Now imagine that you're called to go to bat for the Humanities again. You are writing a check that will help support lectures, conferences, exhibits, this magazine, and a variety of other programs that bring the knowledge of the humanities to bear against the ignorances that tear people and societies apart. By supporting the work of the Maryland Humanities Council with your financial contribution, you can be a real hero. A business reply envelope for your donation is enclosed in this magazine. Please go to bat for the humanities. The crowd is waiting.

Maryland
HUMANITIES

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HUMANITIES



Cecil Calvert

Second Lord Baltimore, 1606–1675

St. Mary's City — Maryland's First Capital

Dear Marylanders,



Governor William Donald Schaefer

Historic St. Mary's City is truly one of Maryland's hidden treasures. It was our first capital, one of the earliest English settlements in North America, and the setting for the enduring legacy of the separation of church and state in our country. It survives in a traditional rural southern Maryland landscape almost unspoiled by modern development. The recent lead coffins discovery focused national attention on Historic St. Mary's City.

This issue of *Maryland Humanities* examines St. Mary's between 1634 and 1689, its most significant years. Every other month *Maryland Humanities* magazine explores our state's unique history and culture.

For nearly twenty years, the Maryland Humanities Council has worked in our state to bring the humanities into the lives of all of our citizens. The humanities help us understand what we each have in common with all

human beings, how we cope with our common life experiences in different ways, and that we each have unique gifts to contribute to our society.

Each of us is the custodian of our cultural heritage—its preservation and its legacy for future generations of Marylanders. We all grow stronger and more tolerant when we confront the ideas that define our common democracy and shape our everyday lives.

A handwritten signature of William Donald Schaefer in dark ink.

William Donald Schaefer
Governor of the State of Maryland



Contents

The Humanities include:

Archaeology
Art criticism
Comparative religion
Ethics
History
Jurisprudence
Language
Literature
Philosophy
Related social sciences

The Maryland Humanities Council has moved!

Our new address is:
601 North Howard Street
Baltimore, Maryland 21201

Our phone number remains:
410-625-4830

On the cover:
Cecil Calvert
Second Lord Baltimore (1606-1675)
By Gerard Soest, oil on canvas
Courtesy of the Enoch Pratt Free Library

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Lois Green Carr and Edward C. Papenfuse trace the life of Philip Calvert, one of the likeliest candidates for the man buried in one of the lead coffins discovered at St. Mary's City.

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Maryland

HUMANITIES

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Our Towne We Call St. Maries

By Burton K. Kummerow



Drawing of a religious medal of St. Francis Xavier, dating to the 1640s, found during excavations at St. Mary's City, courtesy of Historic St. Mary's City.

Every summer a letter arrives at our local post office addressed to the "Mayor, St. Mary's City, Maryland." There hasn't been a mayor in St. Mary's since the 1690s, so along with other imponderable pieces of mail, this letter ends up at our museum office. It seems that there is a loose confederation of towns and hamlets named St. Mary's around the country, and each fall, all manner of city counselors, selectmen, administrators, and just plain boosters—from St. Mary's, Ohio to Santa Maria, California—gather together at a warm-weather spa to discuss things St. Mary's. No one from Maryland has ever been to one of these conventions, perhaps because Maryland's St. Mary's not only doesn't have a mayor, it's never been a city.

St. Mary's City is located near the mouth of the Potomac River. Driving south down Maryland Route 5, as you emerge from a forest-lined tunnel of dogwoods, holly, and laurel, you're suddenly faced with the expanse of the St. Mary's River and the campus of St. Mary's College. But in the blink of an

eye you're in open farmland, wondering if you missed the gas stations and the convenience stores. Could there be an urban spot in America without fast food? Welcome to the "uncity," the bend in the road with an imposing name, the so-called metropolis where the most asked tourist question is "Where is the city?"

There are no simple answers to that question. When Maryland was young, the loneliness, desperation and monotonous, back-breaking work of St. Mary's founders were mixed with hope and opportunity. When Maryland was new, our tough, daring, ignorant, worshipful, bigoted, hardworking ancestors took daunting risks and faced enormous challenges to build homes and lives in a wilderness on the edge of the world. Who knows that the city died before America became a country? Who realizes that St. Mary's City is a powerful footprint hidden in a rural landscape? Who remembers that Lord Baltimore's dream of a New World city outlived him by only a handful of years?

In 1634, as the first Maryland adventurers "took solemn possession of the country," Jesuit missionary Andrew White described the settlement as "our towne we call St. Maries." From that moment for the next sixty years, the city—with a "popish" name that offended Puritan England and Protestant Virginia—remained both a hope and an idea. The founders of Maryland hoped that a city would prosper and define a New World linked to, but different from, Mother England. Their idea was to give all Christians, then locked in mortal combat throughout Europe, "securitie of contiens" at the seat of Lord Baltimore's government.

The hope and the idea were in jeopardy from the start. The early fortified village soon was abandoned as the settlers moved out onto plantations where they could grow and trade tobacco, the great Chesapeake money crop. For more than a generation, St. Mary's City was home only to a controversial Jesuit mission and one house, the residence built for an absent Lord Baltimore. Savage wars in faraway England kept him away and all but extinguished the Maryland experiment.

After 1660, the resilience of the Calvert family finally paid some dividends. The second Lord Baltimore sent his heir apparent and his younger brother to the Chesapeake to give shape to his hope and idea. Charles and Philip Calvert breathed life into the hoped-for metropolis and the first planned American city was laid out. A brick Roman Catholic chapel, the first in English America, was followed by a brick State House and a prison at the opposite ends of town. Soon inns, ordinaries, and lawyers' lodgings began to line the streets, and St. Mary's was given its own charter government. A printing press arrived, and Mayor Philip Calvert built an impressive brick house near the chapel. For a few decades, St. Mary's promised a bright future.

But as the first chapter in Maryland history came to a close, old demons overwhelmed the first capital. The Chesapeake plantation society had no use for market towns like St. Mary's. Soon the majority population advocated representative government, and St. Mary's became the hated symbol of a ruling Catholic family that sought princely powers. The growing Maryland population was moving up the bay and demanded a more convenient location for its capital city. After Lord Baltimore lost his political power to a homegrown Protestant

uprising, a new Governor appointed by the king of England moved the government to Annapolis. When seventy "humble petitioners" tried to point out that St. Mary's was no more inconveniently placed than London, Boston, Jamestown, or other capitals, the Maryland General Assembly responded that "St. Mary's had only served hitherto to cast a blemish upon all the rest of the province" and that "the proportion of the body must be rationally judged by the meanness of the head."

St. Mary's City was not a casualty of war or natural disaster. It was simply abandoned. For sixty years, the assets and liabilities of Western civilization touched down on a spectacular river's edge in southern Maryland and then moved on. The Lords Baltimore were the losers as the Maryland colony turned its back on its 17th-century history.

Hopes and ideas survive even as civilizations move on and change. The significant contributions of the adventurers who labored at Maryland's first capital were not lost. Over time St. Mary's City became sacred historic ground, a dimly remembered "temple of veneration." As historian Robert Utley recently pointed out, America's historic sites are arenas of symbolic struggle "demonstrating the depth of public feeling about the nation and its heritage, promoting public discourse on fundamental issues."

Historian George Callcott, chronicler of the Free State's search for its identity, used the state's 350th anniversary in 1984 to recognize St. Mary's City as a focus for veneration as well as study, noting that interest has waxed and waned for over two centuries. The American love for celebration and commemoration has visited St. Mary's

regularly at the half-century and century marks, reminiscent of the quarter and cross-quarter days that drove the 17th-century English calendar. These periodic visits have kept St. Mary's torch burning in significant ways. In 1834 the idea for a monument school on the site of the old community



A piece of lead type excavated at St. Mary's City, courtesy of Historic St. Mary's City.

evolved into the major American liberal arts college, St. Mary's College of Maryland. In 1884 the printed *Archives of Maryland* project was born and reprinted many of the records from the old city. In 1934 the Maryland State Archives, one of the country's best records depositories, was created, and original documents from St. Mary's came to rest there. And in 1984 a new outdoor museum devoted to the study and interpretation of the site of Maryland's oldest city was dedicated.

While other celebrations came and went, the Maryland Catholic community regularly remembered the unfulfilled expectations of Lord Baltimore's 17th-century capital. As America was drifting toward civil war, the Philodemic Society of Georgetown College gathered at St. Mary's in 1855

to commemorate the "landing of the Pilgrims of Maryland." Amidst the arrival of Baltimore excursionists by boat, the band concerts and the singing of a special "ode to the Pilgrims," the celebration of high mass, a solemn procession, and the "abundance of the most substantial food," the Honorable Joseph R. Chandler delivered an hour-long oration which included the following:

...the gratification of the desire to make a commemoration has had for its sanction not only the purest gratitude for the benefits of the past, but a hope of connecting the favors, and the spirit they suggest, with the experience of the future....

Today, almost 140 years later, St. Mary's City is quiet. There is a state highway next to a very average-looking flat farm field. Just a road and a field. Every day the road carries hundreds of fast-paced commuters to their jobs at a nearby naval base. Few have time to stop and listen to the story and the message that field contains. But for those willing to slow down and to listen, the field and the archaeologists and historians working to uncover its secrets can tell them much.

The story of St. Mary's City is the story of hundreds of immigrants who chose that spot to stake their claim for a better life and for freedom of conscience, a concept that received very little attention in the 17th-century European world. At St. Mary's Catholic chapel, within and without the walls of the first truly monumental building in Maryland history, many of those immigrants worshipped their God in a manner not allowed in their native England. These bold adventurers, pieces of a tapestry woven from new rules in a new land, have rested nearly three centuries as anonymous residents in an almost forgotten place. Their innovative chapel also fell victim to the same intolerance that drove them to the New World.

Today, no maps or detailed descriptions and few land records exist to guide us to the exact location of Maryland's first capital city. When the government relocated to Annapolis in 1695, the colonists abandoned St. Mary's and farmers soon demolished its vacant buildings and converted its yards and streets into fields, so the only structural remains survive underground. Except for plowing, little disturbance has occurred there over the last three centuries. As a result, St. Mary's City is the best-preserved 17th-century town site in North America and holds vast potential for telling us about early American history. By carefully exploring this site using the best methods of archaeological science, St. Mary's becomes a historical laboratory where the hypotheses of scholars are tested and new insights revealed.

Through twenty years of summer excavations, archaeologists have made many discoveries ranging from Pope's Fort (1645)—the only physical evidence of the English Civil Wars in the western hemisphere—to the fact that St. Mary's City was the first place in the New World to employ sophisticated Italian Baroque ideas of city design. Work at the site of the brick chapel has revealed the foundations of the earliest example of monumental architecture in Maryland. The chapel excavations have also located the unmarked graves of hundreds of men, women, and children who founded the colony of Maryland, including three lead coffins discovered in 1990 in the right arm of the cross-shaped church.

This summer, St. Mary's City archaeologists are continuing exploration of the chapel field. They will excavate a very early structure dating to the 1630s, which may be the first chapel and residence used by Father Andrew White and other early missionaries, as well as the rubble-filled cellar of a nearby building called the

"Priest's House," dating to the c. 1700–1740 period. Results of these excavations will be presented to the public during Tidewater Archaeology Weekend on July 31 and August 1, 1993. In the autumn, archaeologists will begin a search for the 1634 fort described by Governor Leonard Calvert as "square in shape with bastions at each corner and measuring 360 feet on a side." Discovery of the fort will be a major archaeological find and will provide the unique opportunity of studying the Maryland colonists during their first months of life in the New World.

The secrets of this vanished city are not always obvious, but meticulous study is gradually revealing them. In many ways, St. Mary's is like a library of history. Archaeological sites are akin to unique manuscripts but written in the language of objects. Artifacts, whether Indian potsherds, tobacco pipes, animal bones, or buttons, are like the paragraphs that answer the "who, what, where, why, and how" questions. Foundations, cellar pits, and fence ditches provide the structure for chapters. By combining these diverse components and deciphering the messages they contain, the entire site becomes a manuscript of archaeology.

This manuscript of artifacts is as informative as anything written in Latin, ancient Cuneiform, or Egyptian hieroglyphics, and learning to read it is just as challenging. By doing so, however, we have a means of looking into the lives of many different people from Maryland's past—not just the wealthy or famous. Native Americans, poor immigrants, enslaved Africans, dairy maids, and rural laborers—people who rarely appear in or left written documents—produced as rich and detailed a record in the soil as any royal governor or landed gentleman. Studying and protecting this record preserved in the fields of St. Mary's is important because of the unique historical perspective it gives us.

"Our towne we call St. Maries" never became the hoped-for metropolis of Maryland. Its successes and its failures can teach us lessons that we ignore at our peril. As we labor to preserve, understand, and interpret the physical remains of Maryland's early history, we must not forget the need to memorialize, commemorate, and promote public discourse on past and present hopes and ideas for Maryland communities. In this early colonial American laboratory, we can learn much about ourselves, then and now.

Burton K. Kummerow is executive director of Historic St. Mary's City. He holds a B.A. in history and a M.A. in classical history from the University of Maryland, College Park. His most recent book is The War in Western Pennsylvania, 1754–1763.



*Three lead coffins were unearthed
in the remains of the cross-shaped
chapel at St. Mary's City
Photo by Markus White, PAO,
Patuxent River Naval Air
Station, courtesy of Historic
St. Mary's City.*

Searching for Maryland's Founders

By Henry M. Miller

As the ground-penetrating radar device moved over the remains of the brick chapel at St. Mary's City, a strange echo appeared under one arm of the cross-shaped church on the print-out. Something of great density lay there. We knew it was an unusual find, and we immediately thought of a most exciting possibility—a lead coffin. To our surprise, later test excavations revealed not just one, but three 17th-century lead coffins, the first discovered by archaeologists in the New World.



Drawing of the foundation of the cross-shaped chapel at St. Mary's City, courtesy of Historic St. Mary's City.

Of the approximately three hundred graves at the site of the brick chapel, only three persons were interred in lead coffins. Who were these people buried in such an elite manner? They must have been of very high social status and have possessed great wealth. Historical research suggests that the most-likely candidates are members of the Lord Baltimore's family. But are they really the Calverts? To answer this question and to obtain the maximum amount of information about life in early Maryland from this unique discovery, St. Mary's City began a major scientific investigation entitled

"Project Lead Coffins: The Search for Maryland's Founders." A team of internationally-recognized scientists and scholars assembled to plan and conduct the study. Specialists in eighteen different fields, ranging from forensic anthropology and pathology to nuclear engineering and atmospheric science, volunteered their skills.

"Project Lead Coffins" has three general goals:

- to identify the individuals buried in the coffins,
- to learn about health, disease, and diet in 17th-century Maryland,
- to obtain information about the environment in early America.

Identifying someone after three hundred years is a tremendous challenge, especially given the paucity of historical information from the period. Consequently every clue, no matter how minor, can be of value. Experts in geology, entomology, DNA analysis, tree ring dating, pollen identification, and other fields worked to ensure that no shred of evidence would be overlooked. Fortunately, lead coffins offered the possibility of exceptional preservation never before found in typical colonial American graves.

With support from dozens of organizations and more than 150 individuals, the field aspect of the project was conducted in October and November 1992. Following the archaeological excavations in which earth was removed from around the coffins, nuclear specialists made photographs through each of the coffins using gamma rays, a new method developed for the project.

Next, a specially designed air extraction system sampled the air inside the coffins. A team of NASA specialists in atmospheric science analyzed the sample from the largest of the three coffins in the hope of learning how the earth's atmosphere has changed.



In preparing to lift the large coffin, a push plate is placed beneath the coffin, and supports are added. The garden hose contains cooled water to help maintain the temperature inside the large coffin. Left to right: Andy Amber, Mark Moore, and Dave Willey. Photo by Markus White, PAO, Patuxent River Naval Air Station, courtesy Historic St. Mary's City.

Results of this analysis are still under evaluation, but it is certain that a very complex sample of gases was successfully extracted.

The inspection of the interiors of the coffins with a fiberscope device was the next step in the process. The fiberscope revealed that the small coffin contained much soil and decayed wood and the middle coffin held a skeleton. All that could be seen inside the large lead coffin was an extremely well-preserved wooden coffin. A geologist and pollen analyst then collected samples.

Up to this point, the coffins were still in the ground and only partially exposed. Now the coffins could be

uncovered fully. A team of non-destructive testing experts from NASA brought sophisticated equipment to assess the structural integrity of the coffins and help determine their weight. Their results permitted a team of U.S. Navy structural engineers to complete design work on a method of lifting each of the coffins from the burial pit without damage.

When all preliminary activities were completed and proper religious services for disinterment conducted, lifting of the coffins began. The small coffin was lifted first, the middle-sized one next, and finally the largest coffin. All were carried into a U.S. Army Medical tent erected adjacent to the coffin pit for opening.

The small coffin contained the remains of a very young child. Aged at about six months, this little girl suffered from many medical problems including vitamin deficiencies, anemia, and cranial lesions. Fragments of a finely-woven linen shroud were discovered. This coffin contained the best-preserved skeleton of a young child from 17th-century America found to date and offers a rare opportunity to learn about the life and health of very young children during that era.

The middle coffin held a well-made inner wooden coffin containing the fragile remains of an adult woman of approximately fifty-five years of age. She too suffered from significant medical problems including a poorly-set

broken leg, a bone infection, severe dental problems, and bone loss due to osteoporosis. Preservation was quite good in this coffin, with the most extraordinary discovery being a sample of three hundred-year-old human blood. The woman was wrapped in a linen shroud and her hands were tied together with silk ribbons. Sprigs of rosemary were spread throughout the coffin.



Leslie Moore, of the Smithsonian Institution, changes the air sampling cylinders inside a "glove box" flooded with argon gas to protect possible 17th-century air from contamination. Photo by Markus White, PAO, Patuxent River Naval Air Station, courtesy of Historic St. Mary's City.

The largest coffin presents the greatest mystery. It held a beautifully-made wooden coffin, the lid of which is intact. Inside were the strangely-preserved remains of an adult man. From the waist down, the individual's bones were in good condition. From the waist upward, however, his bones had been largely replaced by a white crystal material. Only a tiny piece of the skull survived. The team of forensic experts had never before seen such a situation. The man was between forty-five and fifty-nine years of age and suffered from arthritis. Notably, he was buried wearing a human-hair wig, further evidence that the person was of a very high social status, which survived in surprisingly good condition.

Laboratory study began as soon as the field aspects of the project were successfully completed. Analysis of the white crystal material in the large coffin indicates that it is a mineral called brushite, but it also contains high levels of salt and aluminum. While not yet certain, the presence of this material may indicate that the condi-



The middle coffin, before the removal of the well-preserved wooden lid. Left to right: technical team member Andy Amber (NESEA) and conservationist Betty Seifert (Jefferson-Patterson Park and Museum). Photo by Markus White, courtesy of Historic St. Mary's City.

tion of the man's bones is due to an effort at embalming—the earliest such case known in North America. Study of the pollen grains, soils, insects, hair, bone DNA, blood sample, coffin wood, and other materials are still in progress.

It is too early for identifications to be made, but the accumulating evidence has not ruled out that the persons buried in the lead coffins are members of the Calvert family. The best candidate for the person in the large coffin is Chancellor Philip Calvert, who died in 1682. Regardless of their identities, these individuals and their coffins are providing new evidence which will deepen our understanding of and appreciation for the people who struggled to establish a new society on these shores.

Henry M. Miller is director of research and chief archaeologist at Historic St. Mary's City. He earned his Ph.D. from Michigan State University. His most recent publication is Tobacco Pipes from Pope's Fort, St. Mary's City, Maryland: An English Civil War Site on the American Frontier published in 1991.

Philip Calvert (1626–1682): The Man in the Lead Coffin?

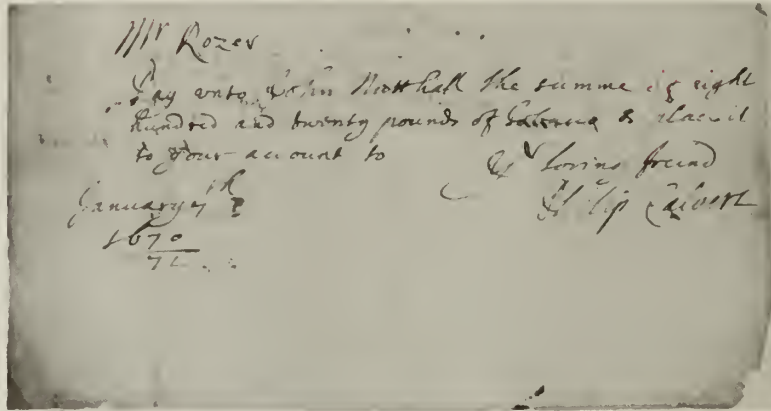
By Lois Green Carr and Edward C. Papenfuse

When Catholic Philip Calvert died in late December of 1682, he was about fifty-six years old. Dying shortly after marrying a bride thirty-eight years his junior, Philip left the largest mansion built in 17th-century Maryland and a magnificent library, but no surviving children. His legacy was his work of the previous twenty-six years as one of Maryland's most influential public servants.

Philip Calvert was the sixth son of George Calvert, first Lord Baltimore. When his father died suddenly in 1632, Philip was left three hundred pounds and placed in the care of his oldest brother, Cecil Calvert, second Lord Baltimore, for his "education and maintenance." The eldest heir maintained family residences in London and a country seat near Salisbury, Hook House. From evidence supplied by records surviving at the Maryland State Archives written in his hand, young Philip was well educated. His neat script, clear language, breadth of reading, and the care with which he implemented government in Maryland all point to an analytical and ordered mind.

Philip Calvert and his first wife Ann Wolsey, also a devout Catholic, arrived in Maryland in 1657. His oldest brother had chosen him to oversee the return of Lord Baltimore's government in Maryland which radical Protestants, with the support of radical Virginians, had seized in 1654. The Virginia and Maryland rebels, often called Puritans, expected that Cromwell's Puritan government back in England would support their

takeover of the Catholic colony, but they suffered an unexpected blow. Surprisingly, at the insistence of English authorities, Lord Baltimore and the governor of Virginia reached an agreement in 1657 returning control of the Maryland Province to its proprietor, Cecil Calvert.



Letter of January 7, 1670, signed by Philip Calvert, collection of the Maryland State Archives.

When Lord Baltimore moved to re-establish his government in Maryland, he dared not push his good fortune too far by appointing a Catholic governor. Instead he selected Protestant Josias Fendall, who had been loyal to him during the Puritan rule. But Cecil also wisely appointed his younger brother Philip as councilor, provincial court justice, and principal secretary and judge of probate. In these roles Philip participated in all decisions of the colony and had control of all records, even though he did have to swear in Fendall as governor.

Fendall and Philip selected colonial officials and re-established proprietary institutions. Philip was a trusted link between Lord Baltimore and his colony in a day when it took twelve

weeks to communicate between London and the Chesapeake. In 1660, the disloyal Fendall attempted a coup to establish an independent Maryland commonwealth. When the revolt failed, Philip became governor and skillfully restored his family's proprietary authority, acting cautiously and deliberately to avoid bloodshed.

By the end of the next year, Cecil Calvert appointed his oldest son Charles Calvert (the future third Lord Baltimore) governor of the colony of Maryland. Philip became his young nephew's deputy and was made chancellor, a new position. He was second-in-command under the governor and remained so for the rest of his life. Working under his young nephew was not easy for Philip. Despite his differences with Charles, Philip continued to contribute to the institutional development and stability of government in

Maryland. He was the chief legal officer in the colony. As chancellor he established a court of equity that closely followed English procedure. It was one of the few chancery courts functioning in the American colonies. In the absence of the governor, Philip was chief justice of the Provincial Court and a prime influence in keeping the court in line with English precedent. This was a matter of importance to Maryland colonists living in a province where the proprietor exercised near princely powers. From the beginning, anxiety over the transfer of English law to the new colony was a political issue of high priority.

*An inventory of Philip Calvert's library,
collection of the Maryland State Archives.*

Item	Quantity
1. The works of the Learned Mr. John Selden	1
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100. The works of the Learned Mr. John Selden	1

As judge of probate, Philip Calvert established careful procedures in probate to protect both heirs and creditors and hence the inter-generational transmission of property. In the absence of ecclesiastical courts that held such jurisdiction in England, this took skillful adaptations. To keep control of procedure, he kept the probate court a central agency. He personally led the Assembly to pass carefully constructed laws protecting orphans' estates—a crucial problem in a society where fathers usually died before their children were of age to control inherited property.

Philip also demonstrated considerable diplomatic skills. He negotiated with the Dutch over the settlements on the Delaware in 1659. He knew how to make himself agreeable in difficult circumstances, as can be seen in Augustine Herman's account of a dinner at Philip's house. Said Herman, the Dutch emissary,

after dinner [we] talked about his charts or maps of the country...He wished from them the extent of Lord Baltimore's boundaries, but we, on the contrary, showed and maintained that if Chesapeake Bay ran, above, so crooked towards the northeast, they would come so far within our line...But these and such like courses, running higher and higher, were left off; he said he had invited us as a welcome to the country, and thenceforward we conversed on other subjects, and parted from one another with expressions of friendship.

Later Herman reported conversations with Calvert that established "mutual trade and commerce" between the two neighboring colonies.

In 1668, Philip obtained recognition from Virginia for Maryland's claims to what is now Somerset County and actually participated in the survey of the

dividing line between the two colonies with the surveyor general of Virginia, Edmund Scarborough. At the same time, he negotiated treaties with lower Eastern Shore Indian tribes who were harassing English settlers. The terms of these treaties established rules of behavior in Indian-English relations that applied to whites as well as Indians, and on the whole, kept peace in the area thereafter.

Philip Calvert possessed large grants of land (at least 3,900 acres) and an excellent income from court fees. Shortly after his arrival he purchased a modest house about a half mile from Governor's Field, where the village of St. Mary's soon appeared. But by the 1670s he was planning his own brick mansion, which was as large as the Governor's Palace in Williamsburg built 25 years later. At the time Philip Calvert's house must have been one of the most splendid in any colony. He moved into it in 1679. Unfortunately, little record of how it was furnished remains. His inventory lists an extensive library, a well-stocked wine cellar, and a kitchen that contained signs of elaborate dining, but none of the other rooms of his house, except a small office, were inventoried on his death.

Philip Calvert's library contained books on poetry, law, medicine, natural history, religion, husbandry, astrology, and astronomy. He designed his house and may even have had a hand in developing the baroque town plan for St. Mary's City—of which he was the mayor—a plan that his Lordship's surveyor general, Jerome White, apparently laid out before his departure in 1671.

Philip's death in the winter of 1682 left his nephew Charles Calvert, now the third Lord Baltimore, in a difficult position. Charles was forced to sail back to

England in order to defend his colony's boundaries from the claims of William Penn, who had received a grant for Pennsylvania, and to defend his charter, once more threatened by the English government. With his uncle Philip's death, there was no immediate member of the Calvert family to leave in charge back in the colony. Lord Baltimore appointed his infant son, Benedict Leonard Calvert, the colony's governor and made his councillors deputy governors of Maryland, led by his first cousin, George Talbot. The deputy governors proved incompetent to rule Maryland—Talbot actually murdered the royal customs collector and had to flee the colony. This left the colony vulnerable, and in 1689 still another Protestant rebellion cost the proprietor his right to govern Maryland.

Lois Green Carr is historian for Historic St. Mary's City, a position she has held since 1967. She earned her Ph.D. from Harvard University and is co-author of Colonial Chesapeake Society, published in 1988 and numerous other award-winning books and essays.

Edward C. Papenfuss is Maryland state archivist and commissioner of land patents. He earned his Ph.D. from the Johns Hopkins University and is the author/co-author of several publications, including the award-winning Atlas of Historical Maps of Maryland from 1608–1908 published in 1982.

The Roman Catholic Community in Early Maryland

By Michael M. I. Graham, S.J.

One of the important developments in colonial American historiography in the last thirty years or so has been the emergence of the Chesapeake as a distinct historiographical region. The pioneering work of Lois Green Carr of the St. Mary's City Commission and others has taught us much about early Chesapeake life that we did not know before. And yet, every fall, I receive a vivid demonstration of how little this important work has trickled down into the popular mind. Each year, a new group of college freshmen greets the term "Chesapeake" with mostly blank stares. They do not instantly group Maryland together with Virginia and seem never to have heard anything about how precarious 17th-century life there was. "Oh, Maryland," they say, "that was the Catholic colony, wasn't it?"

The answer to that question, of course, depends upon what is meant by a "Catholic colony." If a Catholic colony is one whose colonists were all—or even mostly—Catholics, then, no, Maryland was never a Catholic colony because Catholics were never a majority here. Or, if a Catholic colony is a theocratic settlement, under the careful control of Roman Catholic priests, then, no, Maryland was definitely not a Catholic colony. Perhaps the most that can be safely said is that 17th-century Maryland was the project of the Catholic Lords Baltimore and that a vibrant Catholic community emerged there rather rapidly. The purpose of this brief essay is to say something about each of these elements of early Maryland: the plan of its proprietors for it and the consequences of this plan for Catholic immigrants.

The plan for colonial Maryland was the work of the first two Lords Baltimore, George Calvert and his son,



George Calvert
First Lord Baltimore (1580–1632)
Portrait by Daniel Mytens, oil on canvas
Courtesy of the Enoch Pratt Free Library

Cecilius, and was composed of two important parts: broad feudal powers which the royal charter vested in the proprietor and the broad (though not complete) religious freedom those powers guaranteed. But religious toleration was far from an abstract intellectual commitment of the Calverts; it had a concretely practical side to it as well. To be sure, the religious freedom Maryland offered was intended to open for various dissenters, George Calvert's fellow

Roman Catholics most especially, civil freedoms unavailable to them in England. But Cecilius Calvert was quick to seize upon the practical possibilities of religious toleration in the uncertain world of 17th-century English politics. At various times, Calvert welcomed religious dissidents to Maryland to gain leverage against some promoters of Virginia who hoped to undo his charter and claim Maryland for themselves, to attract the colonial workforce he vitally needed to make his colony prosper, to diffuse radical Protestant attacks against him in England, and to strengthen his claims to disputed territory. It was in welcoming different religious groups to his colony that Calvert backed into a broader conception of religious toleration than he could ever have imagined.

It was never the intention of either of the first Lords Baltimore to establish a Catholic refuge because both knew, quite simply, that it wouldn't work. The half-century before Maryland's founding saw two designs to establish a North American Catholic refuge collapse because of poor planning and a distinct lack of English Catholic interest in overseas settlements. There were several reasons for the English Catholic reluctance towards colonial projects. Certainly, by the 1630s, they had learned to accommodate themselves to the restrictions of the penal laws and probably expected that the harsh persecutions were behind them.

However, the Jesuit priest Robert Persons observed in a letter in 1605 that the reasons went deeper. English Catholics, he believed, regarded colonization schemes as "dishonorable," "dangerous," and even as thinly disguised forcible "exportations to Barbarous people."

Yet Cecilius Calvert was able to attract some Catholic investors and potential settlers, and their backgrounds are revealing. In general, the more prominent backers and settlers came from Catholic families with strong Jesuit connections, suggesting that the Jesuits were important promotional agents for Baltimore's venture. Frequently, they were connected through marriage to the Calvert family itself. The strongest supporters of the Maryland venture, those who gambled their lives as settlers as well as their fortunes as investors, were often the younger sons of Catholic gentry. Since English inheritance laws left youngest sons with little or nothing, and since most avenues to prosperity through politics or the professions were closed to Roman Catholics, the Maryland venture offered these men the opportunity to combine piety and profit in a way forbidden them in England. The presence in Maryland of these younger sons of the English Catholic gentry would likewise impart to Maryland's early Catholic community a striking social, economic, and political pre-eminence.

Whether the fortune-seeking sons of the English Catholic gentry or the Catholic servants whose immigration they sponsored, English Catholics supported one another in a variety of ways once in Maryland. The strength of their associations with one another points in turn to the strength of the Catholic community they created

here. This should not be surprising. Catholic survival in Elizabethan England had demanded cooperation among Catholic families. Priests travelled circuits of households. Marriages joined Catholic families and ensured the transmission of their faith from one generation to the next.

These strategies did not disappear in Maryland but formed a solid foundation upon which Maryland's Catholic community could be built.

The binding together of Maryland's Catholics into a cohesive community can best be shown by observing one part of the wider Maryland Catholic community, the members of the "parish" centered in Newtown Hundred, St. Mary's County. Though not a parish in the contemporary understanding of the term, the Newtown Church served as the focal point for Catholics in Newtown, St. Clement's, and St. George's Hundreds in St. Mary's County.

Recurring patterns marked the lives of men who worshipped there. These same patterns characterized the lives of Catholics in the wider world of Maryland beyond Newtown. Catholics acted as witnesses for the official transactions of other Catholics. When a Catholic died, other Catholics saw to

the disposition of the estate and made sure that the orphans were well cared for. Catholic widows and widowers usually remarried a Catholic spouse, while mixed Protestant-Catholic marriages seem nearly always to have led to the conversion of the Protestant partner and the raising of the children as Catholics.

Catholics rose in political life together and together supported their Church, often through will bequests. They frequently knew their priests outside of church and socialized with them. To be sure, Catholic social, commercial, and political activity did not take place within exclusively Catholic circles; the wide-ranging interests of successful Catholic planters established contacts with many people, Protestant and Catholic alike. Yet, the striking degree of the Catholic interaction with other Catholics suggests the

dimensions of the community that Roman Catholics formed within Maryland's larger society.

The strength of this Catholic community had concrete consequences for its members in the fledgling colonial society of early Maryland. The distempers that plagued life in the 17th-century Chesapeake were many. The character of early immigration (mostly single, young and male), high rates of mortality and morbidity, higher than the English average for first age at marriage, and reduced fertility



P. Andreas Vitus S.J. Angly in Anglia et America
America Provincia Apostolica laboravit
Obijt in Anglia prope regem 1712

P. ANDREAS VITUS.

*Father Andrew White baptizing the Indians
By Matthais Tanner
Collection of Georgetown University Library*

fundamentally disrupted established patterns of English social organization based upon kinship networks. But religious identity was one way to reconstitute community life in early Maryland. The benefits of political power, economic prosperity, and enhanced social stability that came with membership in the Catholic community helped to soften the multiple dislocations of life in the early Chesapeake.

But these benefits came at a price. A small but cohesive minority in Maryland, the Catholic community aroused fierce resentment among Maryland's Protestant majority. Protestant anger surfaced regularly in the 17th century in a series of disruptions in Maryland's provincial life. These recurring troubles reached a climax in 1689 as a number of Protestants, frustrated at the proprietor's virtual monopoly of important political offices, saw frightening parallels between the actions of Charles Calvert, the third Lord Baltimore, and James II. Their successful revolt temporarily displaced the proprietor from the top of Maryland's political hierarchy but led to the elimination of the religious freedom on which Catholics depended. For Maryland's Catholic community, the security of lasting religious liberty would have to wait until the American Revolution.

Fr. Michael M. I. Graham, SJ received his Ph.D. in American culture from the University of Michigan in 1983. His dissertation examined the interplay of religion and society in early colonial Maryland, and he has published the results of his work in such sources as the Maryland Historical Magazine and the Catholic Historical Review. An assistant professor of history at Xavier University in Cincinnati, Ohio, Fr. Graham is currently involved in an examination of religious thought in the Jacksonian era.



Farthing's Garden with reconstructed State House in background, photo by Janet W. Connor, courtesy of Historic St. Mary's City.

Maryland Bookshelf

The Maryland Humanities Council Board

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The Maryland Humanities Council regularly announces the publication of recent books in the Humanities written by Marylanders or about Maryland. Please let us hear from you when you publish.

Recent Biographies and Autobiographies

To Heal the Heart of a Child: Helen Taussig, M.D., Joyce Baldwin

The Blue Spaders: Vietnam, Carl Bradfield

Thurgood Marshall: Warrior at the Bar, Rebel on the Bench, Michael D. Davis and Hunter R. Clark

In Praise of Common Things: Lizette Woodworth Reese Revisited, Robert J. Jones

Edgar Allan Poe: His Life and Legacy, Jeffrey Meyers

Lady Day: The Many Faces of Billie Holiday, Robert O'Meally

Joseph E. Johnston: A Civil War Biography, Craig L. Symonds

My Life and Times, Verda F. Welcome as told to James M. Abraham

Moonbeams Come at Dark Times: Turning 50 in the '90s, Susan White-Bowden



Living history programs are an important part of the interpretive programming at Historic St. Mary's City. Photo by David W. Harp, courtesy of Historic St. Mary's City.

Money Available

Non-profit organizations and community groups are eligible to apply for grants from the Maryland Humanities Council. Staff members will help you plan programs and work on grant applications. To request application guidelines and forms, please call or write the Council (address and phone number on back cover).

There are two kinds of grants. Minigrants, requesting \$1,200 or less should be submitted at least six weeks before your project begins. There are no submission deadlines for minigrants.

Regular grants requesting more than \$1,200 should be submitted by the following deadlines:

First Draft	Final Draft	Decision
October 15, 1993	November 30, 1993	January 22, 1994
February 15, 1994	March 31, 1994	May 14, 1994

Contact Margitta Golladay at 410-625-4830 for information on how to increase the cash donations to your humanities project with matching funds from the U.S. Treasury.

Notices

Scholars...Share Your Knowledge

Humanities scholars . . . the Maryland Humanities Council needs you to share your knowledge with the community.

Sign up now for the Council's Scholars Bank. You may choose to speak to public groups, consult with our applicants, or help us evaluate the humanities projects we fund.

Humanities scholars are usually considered those who hold a Ph.D. or terminal degree in a humanities field. They should be engaged primarily in the study, research, writing, and/or teaching of one of the humanities disciplines.

Interested persons should call Polly Weber at 410-625-4830 for more information.

Learn About Proposal Writing

The Maryland Humanities Council and the Maryland Historical and Cultural Museum Assistance Program will host four open meetings this fall to assist Maryland organizations and institutions in developing grant proposals. Meetings are slated for:

Solomons, October 5, 3:00 - 6:00
Cumberland, October 7, 3:00 - 6:00
Easton, October 21, 3:00 - 6:00
Baltimore, October 26, 3:00 - 6:00

Individual consultations with the Maryland Humanities Council and/or the Maryland Historical and Cultural Museum Assistance Program may be arranged from 1:00 - 3:00 PM for any of these four meetings.

For more information, call Judy Dobbs at 410-625-4830.

Calendar of Humanities Events

The Maryland Humanities Council

*invites you to attend
a conference on*

"Family: Image and Reality"

*Friday, November 5, 1993
9:30 AM - 12:30 PM*

*in the first floor conference room at
601 North Howard Street, Baltimore*

*The conference is free and open to the public,
but reservations are required.*

Call 410-625-4830

Keynote address:

*Stephanie Coontz
Professor
History and Women's Studies
The Evergreen State College*

Responses:

*Jai P. Ryu
Sociology, Loyola College of Maryland*

*Herman Belz
History, University of Maryland, College Park*

*Carolyn Colvin
Secretary of Human Resources, State of Maryland*

The following programs, scheduled to take place from August 1 through September 30, 1993, are receiving funds from the Maryland Humanities Council.

Council grants are made possible through major support from the National Endowment for the Humanities. Maryland's Department of Housing and Community Development - Division of Historical and Cultural Programs, corporations, foundations, and individuals provide additional funding. Since dates and times are subject to change, we suggest you contact the project's sponsor before attending any event.

**Through
August
Exhibit**

James Wood Burch Retrospective Exhibit

This retrospective exhibit at the Shiplap House (18 Pinkney Street, Annapolis) examines the work of James Wood Burch—one of Maryland's most distinguished architects. The exhibit features drawings, photographs, and text representing Burch's commissions.

*Contact: Roberto Sackett, 410-267-7619
Sponsor: Historic Annapolis Foundation
Funding: \$1,200.00, #805-P*

**Through
September
Exhibit**

A Cord Not Easily Broken: Family And Community in Southern Maryland

This Calvert Marine Museum exhibit, focusing on the Bean family of Dowell, Maryland, explores a Southern Maryland African-American family and community. Examining the Bean's property, religion, labor, society, and culture reveals the ways the family saved and shared their history. The final lecture/discussion in a four-part series is scheduled for September 1993.

*Contact: Mary Lynne Warren,
410-326-2042
Sponsor: Calvert Marine Museum
Funding: \$1,200.00, #787-P*

Through September	The Blues Project Fourteen lecture/demonstrations at a local community college, public library, theater, cultural arts center, and concert hall explore the origins, evolution, and legacy of our unique American music—the Blues. A twenty-eight page, illustrated booklet with articles by the lecturers is distributed to audience members. Eastern Shore radio station WESM-FM will produce a series of programs based on the lectures and performances for broadcast on public radio throughout the state.	Through September	Literature and the Family: A Program for Women in Prison Eighteen inmates at the Maryland Correctional Institution for Women will read and discuss literature that addresses issues relating to women and families. Two scholars will meet in twelve sessions with participants and involve them in discussions, role playing, dramatization, and journal writing. Readings will include fiction, poetry, essays, and autobiographies that examine topics relevant to women. <i>Contact:</i> Linda Mahin, 410-830-2844 <i>Sponsor:</i> Towson State University <i>Funding:</i> \$10,830.00, #212-R
September 19	The Blues Festival <i>Contact:</i> Lyle Linville, 301-322-0537 <i>Sponsor:</i> Prince George's Community College <i>Funding:</i> \$9,500.00, #174-R	Through October 5 <i>Exhibit</i>	Catfish Dreamin' Marylanders are encouraged to listen to and share stories as the sculpture of a catfish (enclosed in a screen house on the bed of an old pick-up truck) tours urban and rural neighborhoods. An interpretive brochure including songs and myths associated with the catfish in various cultures will be distributed at each stop along the way. Scholars, storytellers, artists, and the public will explore folk customs and symbols in related programs. August 17-18 Woodbourne Center, Baltimore August 19 Village of Cross Keys, Baltimore August 21-September 4 Dorchester Arts Council, Cambridge September 5-18 Academy of the Arts, Easton <i>Contact:</i> Catfish Hotline, 410-333-8601 <i>Sponsor:</i> The Contemporary <i>Funding:</i> \$9,515.00, #172-R
Through September	The Belle of Amherst Discussion Tour <i>The Belle of Amherst</i> —a play based on Emily Dickinson's poems and letters, including her thoughts on issues such as loneliness, fear of death and religious doubt—will be performed at locations throughout Maryland. Literature scholar Dr. Diane Rowland will lead discussions after each performance. <i>Contact:</i> Ellen C. Kennedy, 410-730-7524 <i>Sponsor:</i> Howard County Poetry and Literature Society <i>Funding:</i> \$10,522.00, #186-R		

August Publication	<i>Making Connections: Individuals, Families, Communities</i>	September through November	Seniors Study History and Literature
	Topics as diverse as the family and public policy, feminism and the family, and the adaptability of African-American families are addressed by scholars in demography, women's studies, bioethics, and sociology in the Institute for Philosophy and Public Policy's summer <i>Report</i> .		Ten reading discussion programs at the Holiday Park Senior Center will enhance senior citizens' understanding of literature and American history. The first series of five sessions explores the evolution of a bitterly divided, largely agricultural, young republic into an industrial and urban giant following the Civil War. The second series examines the lives of five women through autobiography. Audience discussion will follow each series. The second part of the series is scheduled for February–April 1994.
	Contact: Arthur Evenchik, 301-405-4766 Sponsor: Institute for Philosophy and Public Policy, University of Maryland College Park Funding: \$5,798.00, #180-R		Contact: Helen R. Abrahams, 301-468-4448 Sponsor: Holiday Park Senior Center Advisory Council Funding: \$2,300.00, #208-R
August through April 1994	Marylanders Study History	September through October 1994	Into the Mainstream: The Transformation of a Jewish Community in Maryland's Capital City, 1945-1965
	Two program series—examining the history of the Balkan Crisis and the Bill of Rights—will be presented at libraries and senior sites. One series covers several centuries of Balkan history; the other discusses the history of the Bill of Rights and how it is applied to today's society.		A travelling exhibit, two public programs, and an interpretive booklet will document the experience of the Annapolis Jewish community from 1945-1965. Selections from two collections of oral history interviews will narrate the twenty-five photographs which will be exhibited in Annapolis, Baltimore, and Frederick. Public programs in Annapolis and Baltimore will explore the entrance of the American Jew into the mainstream in the post-war generation.
August 3 3:30 PM	The Bill of Rights Speaker: Whitman Ridgway Heartlands Retirement Community		Contact: Mame Warren, 410-269-0241 Sponsor: Congregation Kneseth Israel Funding: \$4,693.50, 191-R
August 10 3:30 PM	The Bill of Rights Speaker: Whitman Ridgway Heartlands Retirement Community		
September 21 7:00 PM	The Balkan Crisis Speaker: Madeline Zlifi New Carrollton Library		
September 28 7:00 PM	The Balkan Crisis Speaker: Janusz Bugajski Howard County Miller Branch Library		
September 29 7:00 PM	The Balkan Crisis Speaker: John Lampry Howard County Miller Branch Library		
	Contact: Patricia L. Bates, 410-313-1981 Sponsor: Howard County Library Funding: \$4,650.00, #210-R		

Programs Funded

Coming Soon

Once Empires Fade: Religion, Ethnicity, and the Possibilities for Peace

A conference examining the relationship of religious and ethnic divisions and the possibilities for peace in the post-Cold War, post-imperial world is scheduled for spring 1994. Internationally known scholars in history and religious studies and experts in foreign affairs will address the theme in the context of Eastern Europe and Southeast Asia and will explore theologies of war and peace. Sessions will be videotaped and the papers published. Program dates: April 10 and 11, 1994.

Contact: Bernard Cooperman, 301-405-4271
Sponsor: University of Maryland, College Park
Funding: \$10,000.00, #190-R

Footsteps From North Brentwood

To reconstruct the history of North Brentwood, the first African-American community to be incorporated in Prince George's County, oral histories, documents, photographs, and related artifacts will be collected. The information gathered will be presented through a publication, exhibit, and slide-lecture presentation, with follow-up activities in local schools.

Contact: Ruth Wilson, 202-529-8693
Sponsor: North Brentwood Historical Society
Funding: \$12,000.00, #202-R

Voices of the Land: Poetry of Rural America

Humanities scholars will join poets Maxine Kumin, Marvin Bell, Marge Piercy, and Donald Hall in a series of public seminars and readings in the communities of Frostburg, Cumberland, Hagerstown, and McHenry in Western Maryland. The program will address the human relationship to the natural world and the role of the poet in helping us understand our lives within nature. Interpretive brochures and radio broadcasts will supplement the seminars and readings. Program begins February 1994.

Contact: Barbara Wilson, 301-689-4221
Sponsor: Frostburg State University
Funding: \$6,516.00, #193-R

Mining the Museum: The African-American and Native American Experience in Maryland

Mining the Museum, an exhibit that addresses the lack of representation of African-American and Native American history in museums, raises important multicultural issues. A series of educational programs will be developed to interpret the re-installed permanent exhibit: an interpretive brochure; three lectures; African-American, Native American, and Ethnic Heritage family days; materials for students such as outreach "trunks"; and other programs. Program dates: October 1993 through September 1994.

Contact: Judy Van Dyke, 410-685-3750
Sponsor: Maryland Historical Society
Funding: \$10,000.00, #211-R

Rethinking the Aging Process: A Humanistic Perspective

Examining humanistic contributions of the elderly to our society is the focus of an integrated program of public events. A series of four seminars on literature, painting, music, and the history of science will examine outstanding figures in these fields and their distinguished work later in life. A one-day symposium will address such topics as artistic production in later life; aging, gender, and notions of beauty; and aging and ethical issues in medicine. Program dates: October 20 and 27, 1993.

Contact: Gert H. Brieger, 410-955-3363
Sponsor: The Johns Hopkins Medical Institutions
Funding: \$15,706.00, #206-R

Completed

Expanding the Definition of Créolité

This conference on black Caribbean literature of French expression will focus on writers from Martinique, Guadeloupe, and Haiti. The unifying theme will be the concept of "Créolité"—that is, the specific identity of black literature and the complex relationship of affiliation/separation regarding the mainstream culture of France. Program dates: October 23 – 24, 1993.

Contact: Madeleine Cottenet-Hage, 301-405-4025
Sponsor: University of Maryland, College Park
Funding: \$1,200.00, #809-P

Across Boundaries: A History of Jewish Women in America

Exploring the history of Jewish women in their religious, economic, cultural, and domestic lives is the subject of a two-day national conference to be held at the University of Maryland, College Park. Speakers will analyze different aspects of the dynamic processes of change and continuity as Jewish women moved from being European immigrants to new Americans. All sessions will include an introduction by a scholar, several talks, and a moderated audience discussion. Program dates: October 31 – November 1, 1993.

Contact: Hasia Diner, 301-405-1357
Sponsor: University of Maryland, College Park
Funding: \$8,128.00, #205-R

Other Voices: The African-American Woman Writer

The themes, concerns, and problems particular to African-American women writers was the topic of a lecture held in conjunction with a three-day conference on women writers of color.

Sponsor: Salisbury State University
Funding: \$1,200.00, #808-P

Colloquium on the Contributions of African-Americans and American Indians

This colloquium of regional scholars and representatives gathered to discuss recent research and how this information can be applied to the educational and interpretive programs offered by the Accokeek Foundation.

Sponsor: The Accokeek Foundation
Funding: \$1,200.00, #810-P

An Interview with Dr. Julia A. King

By Barbara Wells Sarudy

Native Marylander Dr. Julia A. King is our guest for this issue. King works for the State of Maryland as Southern Maryland regional archaeologist and also as the administrator of research for Jefferson Patterson Park and Museum of the Division of Historical and Cultural Programs in the Department of Housing and Community Development. She received her B.A. from the College of William and Mary, M.A. from Florida State University, and her Ph.D. from the University of Pennsylvania.



Dr. Julia A. King

How did you become interested in archaeology?

My father was an excavating contractor around Annapolis, so at night he might bring home fossil rocks or artifacts or treasures like that. I probably shouldn't be admitting this, but that's the nature of excavating construction. And then there was this amazing man my father took me to meet when I was very young who had babysat my father when he was a child. This man is a farmer named Willie Doeppkins in Davidsonville. Mr. Doeppkins actually dug an archaeological site on his property. He taught himself and his family how to excavate, and they've published the research on their findings—it's an excellent report.

When I was a little girl, Willie Doeppkins would show me his artifacts, and I was intrigued by his concept of the past, by the idea that there was something before us, and that

there were physical and tangible remains of an earlier landscape, of earlier lives.

Both my parents were fascinated by history, and they took me to Williamsburg often when I was young. When I went to high school, I became a docent at Historic Annapolis. I went back to Williamsburg to William and Mary for my undergraduate years and double majored in anthropology and history. I was pretty focused.

Do most people know what an archaeologist does?

Sometimes I wonder if archaeologists know what archaeologists do, and I don't mean that in an off-hand way. There are archaeologists who would consider themselves scientists, as in pure science. There are other archaeologists who feel closer to the humanities. I feel very strongly rooted in the humanities, and actually I used to feel very much more science oriented. The difference is in the narrative rather than the quantitative. I use quantitative data all the time. I am constantly grinding it out, but I think it is the narrative that tells us more about the past. It's the whole logical/positivist debate that's going on now, and the idea of truth with a capital "T" versus many truths with little "t's." Humanities scholars tend to believe in many truths with little "t's." And that's the side I find myself leaning toward more and more each day. And sometimes it gets scary, because when I went to Florida State, the program was very much focused on archaeology as a science of behavior and a science of culture. And I do think hard sciences and social sciences both have a place in archaeology. So we archaeologists are confused.

I also think the general public sometimes gets confused as well, but in a different way. Many people think that archaeologists just excavate dinosaurs. I get lots of calls for paleontological types of questions, and I have to refer them to Calvert Marine Museum. Probably no matter what kind of archaeology a specific archaeologist subscribes to, I think we would all agree we are interested in people. We are anthropologists or we are American Studies scholars who study the culture of past people, not dinosaurs. And we also don't just study artifacts. A lot of people think we dig

Willie Doepkins in his study in Davidsonville.



objects out of the ground just to look at pretty artifacts and get things for exhibit in museums. Those are simply by-products of our work; those are ways we tell people about how and what we have learned about other human beings. First and foremost, our goal is to learn about the cultures of the past, about the people from those cultures and their everyday lives.

How does archaeology fit into the humanities?

I think one of the most exciting things I'm in the process of discovering now is how much you can learn about past cultures and about individual people from the past through interdisciplinary approaches. And the more I talk to my colleagues in other departments, the more I realize how much they have to offer, how much insight they have to offer into what it is archaeologists should do to recapture the past and interpret it and reinterpret it. I am working with an English professor at St. Mary's College. I'm also working with a marine biologist at Texas A&M, so it sort of runs the gamut from hard science to humanities kinds of disciplines. My Ph.D. is in American Civilization, and that's where I picked up this dedication to an interdisciplinary focus. We all need to work together—historians, archaeologists, American Studies people, literature scholars, art historians, and even scientists. We can't really understand the enormous complexity of a culture, of past communities of diverse human beings, through just one approach. The answers come from not just archaeology, not just history, but through a truly integrated program involving scholars from all disciplines throwing ideas back and forth, examining and questioning all aspects of the past. And I just love that.

Have the humanities given you some insights to the world that you didn't have before?

They have, not just in what I do as an archaeologist, but in how I function as a person away from work. I've learned how we structure our relationships with one another based on our perceptions and our attitudes, and how there is no one great TRUTH, but that there are many truths with a small "t." Studying the humanities has helped me understand world events, that what we do on personal levels, on larger national and international levels, on a variety of political levels is very situational. How I interpret things, where I'm coming from, and what I choose to study is very much a part of my background. Learning to understand how backgrounds in situational contexts affect people is very interesting.

The obvious question is, if humanities help you with living, does studying the past and people who have preceded us in life, help you deal with dying?

In a way, all archaeology deals with death. The lead coffin project at St. Mary's City is a clear example of that, and it has been enormously popular. In many ways that whole project is a very obvious, basic, face-to-face confrontation with dead individuals, and people are intrigued by that. I suppose my job forces me to come face-to-face with the past and the dead daily and to work to bring them back to life. I know that it's not really bringing the past back to life—it is bringing to life our memories, our ideas about the past, our perceptions of the past. Maybe it's my job or maybe it's because I am still in my thirties, but I'm just not afraid of death.

What about your work makes you happiest?

Like any job, you have your good days and you have your bad days. Dealing with day-to-day administration and setting priorities is frustrating when there are so many important projects waiting to be done. Learning that you can't study everything you want to is also frustrating. But generally the happiest moments—and I guess I have them pretty often, because I truly like my job—are when I feel people are interested in what I do and when I have learned something really new or revealing about the people of the past that I can then share with other scholars and with the general public. Those are very happy days.

What is the Maryland Humanities Council?

The Council does not assist with medical emergencies or natural disasters. It will not sponsor elegant balls or silent auction fundraisers. It cannot fund direct social action or political advocacy.

The Council does bring Maryland citizens together with humanities scholars to learn from one another. They consider the problems that all human beings share. They learn how different communities of people have dealt with these common problems throughout history. From these exchanges, both academics and citizens begin to recognize their peculiar individual strengths, to tolerate the different traditions of others, and to debate the ideas that shape our day-to-day democracy.

As you can see from the calendar in this magazine, the Council grants funds to community organizations to support over two hundred programs annually reaching over 400,000 Marylanders. Occasionally, the Council sponsors its own humanities programs. And, of course, the Council sends this magazine into thousands of Maryland homes.

Most of the funds the Council grants to Maryland projects come from the National Endowment for the Humanities, which is the sister of the National Endowment for the Arts and first cousin of the National Science Foundation. These three organizations have become the mainstays of scholarship and public culture in the United States. The arts are celebrated all

around us—bold, noisy, and beautiful. The humanities are less obvious. We look to the sciences to learn “how” our world changes; we turn to the humanities to consider “why.”

The Council also receives money from the State of Maryland, corporations, foundations, and individuals who believe that we do indeed grow stronger and more tolerant when we confront the ideas that define our common democracy and shape our everyday lives.

You can help by sending your tax-deductible contribution to the Maryland Humanities Council.

Maryland

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Maryland

Maryland

HUMANITIES



Aging and Society

About This Issue

Biologists, physicians, and medical researchers are searching for the secrets of aging. More people are active well into their eighties. They need medicine to live; but more importantly, they want life to be worth living.

Throughout the last sixty years the traditional family and community have changed. Single parents struggle to provide financial and emotional support for their young. Even in traditional families, both parents usually leave their homes and neighborhoods daily to earn enough to be comfortable.

Communities of small businesses run by neighbors are boarded up; climate-controlled, impersonal concrete malls with predictable formula chain-stores take their places. "Mom and pop" retailers are replaced by minimum-wage sales clerks impatiently awaiting paychecks sent from distant national headquarters.

The aging are forgotten and generally unwanted in most shiny, upscale malls, where shops and styles cater to the young. Occasionally, mall public relations programs encourage the aging to use mall corridors for indoor walking tracks before opening hours, but this is usually the extent of the welcome they receive. There is no secure, familiar neighborhood to shelter them. Even their families are too busy. And their productive years are set by federal dictum.

The government now mandates retirement ages and doles out social security payments to those forced out of occupations they have known all their productive lives. The state is replacing the extended family. The elderly are seen as a distinct social group in "their second childhood," and the government is returning to the role of *parens patriae*. Many aging are left floundering—insecure, isolated, unwanted, and often angry. Others adjust to the radical changes in society and become even more productive and creative after retirement from the traditional workplace. What accounts for the difference?

The current problems of our aging population are certainly medical and economic, but they cannot be separated from questions of ethics and public policy. Will all aging citizens receive the medical care they need? And who will decide how much care each individual receives? Who will provide not only medical care but also housing and other support services? Can the institutions of government afford to provide the economic support plus the kinds of human nurture needed to replace the diminishing interdependence of family and neighbors? Can a bureaucracy create fulfilling social roles for the aging? Is this the role of government?

The question of how to provide our aging population with a quality of life that justifies the medical and social advances making their extra years possible, however, is not just medical

or economic or even social. It links the problems of aging to the tradition of humanistic speculation on what makes life worth living.

The humanities, mirroring and interpreting our common human experience, offer essential perspectives on the passage of time, the loss of physical abilities, and the compensatory wisdom of advancing years. The humanistic perspective makes possible a deeper understanding of the transitions that shape our common lives and is essential to the interdisciplinary discussion necessary if we are to tackle the questions of aging in the 1990s.

The Maryland Humanities Council devotes this issue of our magazine to a continuing exploration of the ethics and values inherent in our views of and decisions about the aging in our society. The Johns Hopkins Medical Institutions' Office of Cultural Affairs is sponsoring a year-long examination of the changing conceptions of aging. Our particular thanks to former council member Dr. Richard A. Macksey from the Johns Hopkins University Humanities Center and to his staff for assisting with this issue.

Barbara Wells Sarudy
Executive Director

Contents

The Humanities include:

Archaeology
Art criticism
Comparative religion
Ethics
History
Jurisprudence
Language
Literature
Philosophy
Related social sciences

Aging and Society

The System of Things

Robertson Davies explores the secrets of successful aging and the special wisdom that may be attained through a life of introspection and curiosity.

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Profile of Amalie Rothschild

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Aging and Generational Relations: A Historical Perspective

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On the cover:

The Eichenkranz Group met on Saturday evenings at the Eichenkranz Restaurant in Baltimore. They jokingly referred to themselves as the "Medicare Four" and the "Social Security Swingers." They are: Ray Strickroth, violin; Herman Grofebert, piano; Gerhardt Senula, guitar; and Walter Fellecht, mandolin. Photo by Jean C. Netherwood, 1978, East Baltimore Documentary Photography Project.

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The System of Things

By Robertson Davies

About sixty years ago, I said to my father, "Old Mr. Senex is showing his age; he sometimes talks quite stupidly." My father replied, "That isn't age. He's always been stupid. He is just losing his ability to conceal it."

This astonished me, because Mr. Senex had been president of this and that, and the chairman of several boards, and had acquired a good deal of money and the esteem that goes with it. But I thought about what my father had said and gradually understood that Mr. Senex, in earlier days, had possessed enough conventional wisdom, enough ordinary savvy, enough of those qualities that made him acceptable to people like himself, to make a very fair mark in the world in which he moved. But what sort of world was that?

It was not a world in which I was interested. Even as a very young man—indeed, as a boy—I had a bee in my bonnet about theater history, which has subsequently been one of my principal enthusiasms and pursuits. I had asked Mr. Senex if he had seen any of the great players of his younger days, and what he had thought about them. Oh yes, he had seen Irving a couple of times, and Ellen Terry with him. Yes, he had seen Forbes-Robertson as Hamlet. He had once seen Mrs. Pat Campbell, whom he recalled as a beautiful woman. He had seen some early Shaw, and did not think much of it; too talky. He had seen *Charley's Aunt* when it was still fairly new; very funny. He had always been a theater-goer. But he did not remember anything in revealing detail about any of these people. Mr. Senex had seen all sorts of interesting and exciting things, and sometimes he had even beheld greatness, but Mr. Senex had not been moved, or touched. It was Mr. Senex's assumption of intellectual superiority to Bernard Shaw that made me suspect that he was stupid. I abandoned Mr. Senex; I brooded on my father's sharp



Former Confederate generals Wade Hampton of South Carolina (1818–1902) and Bradley T. Johnson of Maryland (1829–1903) photographed ca. 1900. Courtesy of the Prints and Photographs Division, Maryland Historical Society.

assessment; Mr. Senex's old age was truly the summing-up of what he had been.

Was I unjust to Mr. Senex? Many years later, when I had become a newspaper editor, now and then I used to say to a reporter, "There's a person at such-and-such an address who will be a hundred next week. Go and see what emerges about the past century." Never, in all those years, did a reporter return with anything worth more than six inches of stuff that might have been written without questioning the old person, who had been untouched by anything except personal affairs of the most commonplace kind. I composed in my head a piece that would have done for any of these centenarians:

Mr./Mrs. has completed a century of life during which he/she has suffered the usual childhood diseases, undergone the education provided by the state without discernable effect,

married and replenished the earth with two and one-half children, and is now visited from time to time by seven and one-quarter grandchildren and three great-grandchildren, one of whom is in utero, has never touched alcohol/counsels moderation; eschews tobacco/still loves his/her pipe; has consumed and extruded a hundred and nine thousand, five hundred pounds of aliment (approx.); can still read without glasses and never misses an issue of this newspaper; legs going out and cannot walk farther than the gate. Thinks people used to work harder and save. Cannot abide this modern music. Has never seen or met anyone of any interest and remembers nothing that is not personal. Advice to the young: read a chapter of your Bible every day and never eat tomatoes, which cause cancer (can't understand why these doctors don't catch on to it).

Of course this sprang from the bitterness that is an occupational disease of

editors. Not all old people can be so categorized, though in my opinion far too many of them fit the description. I have grown old myself, and have opinions about it, and about my coevals. What ails most of them, and what has ailed them all their lives, is that they lack curiosity. They have never engaged themselves strongly in anything. The waters of life have washed over them without anything soaking in. They are not interesting when old because they were never interesting when young, or in that portion of life that is described—God knows why—as “the prime.”

Curiosity, it appears to me, is the great preservative and the supreme emollient. Not, of course, curiosity about theater history alone or at all, but curiosity about *something*. Enthusiasm. Zest. That's what makes old age (forgive me; I must leave my typewriter to throw up, for I have just heard someone use that nauseating expression, “the twilight years”—ah, that feels better) a delight. One has seen so much, and one is eager to see more. One has reached a few conclusions. The twilight years (ugh!) are a glorious sundown.

Curiosity comes in many packages. For some people it is simple gossip, but good gossip is fine stuff, and more people ought to jot down what they hear. Posterity will be grateful. Look at the homage we still pay, pay increasingly, to splendid gossips like John Aubrey or Horace Walpole. People in the future will want to know what you paid for things, what you ate and at what time of day, what the fashion in courting was, and how much intimacy did people really expect before marriage; what funerals were like and what sort of jokes did people make at marriages; did you beat your wife/husband, and, if so, when, if ever, did you stop? History rests on a great heap of personal detail, and historians still wrangle as to whether Napoleon would have won at

Waterloo if his hemorrhoids had not been killing him on June 18, 1815. We want to *know*. We want to know unflaggingly and tastelessly, and if we dared to ask our friends the questions that are uppermost in our minds we should probably be ostracized beyond hope of reprieve. That is why some of us confide to a diary or to letters such facts as we can glean, and the fantasies that arise from them. When we have lost our curiosity about our world we have lost much, though not all.

We have lost all when we cease to be curious about ourselves, for that means that we have indeed abandoned hope. When we succumb to the bodily and mental habits of those who have given up all hope of change or improvement we have lifted the latch of the tomb. It is not easy to fight this fight, for old age has its seductions. As Juliet remarks, with a wisdom beyond her years,

*... Old folks, many feign as they were
dead – Unwieldy, slow, heavy and pale
as lead.*

We do it to claim and insist on the consideration we suppose is owing to our years; if we hobble and hesitate and make a fuss, we lend weight to behavior and utterances that may not, truly considered, amount to very much. It is tempting to fall into these habits because temptation comes in many forms and does not abandon us as we grow old. Just as adolescence may lean on tears and petulance to get its way, old age may seize on a physical decay, which it is tempting to exaggerate. We shall grow slow and forgetful soon enough, without embracing and fostering the process.

Forgetful—yes indeed, the old forget. But so do the young. As Dr. Johnson remarked, if a young man forgets where he has put his hat we think nothing of it, but if an old man does so, we exchange winks, and imagine that he is breaking up. To forget trifles is nothing; after all, we have seventy or

more years of experience to keep in mind, sift, and explore, lest we sink into mental and spiritual constipation.

If we refuse to accept this kind of stupor, the intellectual and spiritual life in old age is active and even turbulent. The passions do not die; they change their direction. The poets who do not die young know it well and have said it well. Hear Thomas Hardy:

*... Time, to make me grieve,
Part steals, lets part abide;
And shakes this fragile frame at eve
With throbbings of noontide.*

Such throbbings must be handled with skill or they may bring disaster. How many great men, in old age, have found themselves painfully in love with a woman young enough to be a daughter or granddaughter? Love may reassert itself in a passion of great intensity, and fasten upon someone who seems to bring again the fervor and freshness of youth. We must be mindful of the wisdom of Henrik Ibsen, whose affair with Emilie Bardach, whom he called “the May sun of a September life” was conducted with a discretion that was by no means youthful, but which enlarged the life of the old poet and the young woman. So also with Anthony Trollope and Kate Field. It cannot always be so, and Yeats' later affairs brought him pain and sometimes humiliation. We must be as wise as we can, and there is really no more to be said about it.

I speak only of men, but women too have these autumn blossomings, and are perhaps even more in danger than are men, for we are not greatly astonished when a man—even a great man—makes a fool of himself, but the spectacle of a woman in the toils of an ill-fated affair is deeply distressing for—whatever the feminists may say—we expect more good sense from them, forgetting that good sense may not always win the day.

Man fools himself: He prays for a long life, and he fears old age.

Chinese proverb

Much advice has been given to the old, ranging from the high-minded stoicism of Cicero's *De Senectute* to the very personal adjurations Swift addresses to himself: "Not to be peevish, or morose, or suspicious . . . Not to be covetous . . . Not to neglect decency, or cleanliness for fear of falling into Nastyness . . . Not to be positive or opinionative"; good enough advice so far as it goes, but if one wishes to go further, into the truly important matters, I know of no book so valuable as *The Art of Growing Old* by that extraordinary, neglected genius John Cowper Powys, who followed his own advice to the age of ninety-two.

Says Powys: "If by the time we're sixty we haven't learnt what a knot of paradox and contradiction life is, and how exquisitely the good and bad are mingled in every action we take, and what a compromising hostess Our Lady of Truth is, we haven't grown old to much purpose. I suppose the hardest of all things to learn and the thing that most distinguished what is called 'a ripe old age' is the knowledge that while bold uncritical action is necessary if things are to move at all, we are only heading for fresh disaster if some portion of our interior soul doesn't function in critical detachment, while we commit ourselves to the tide, keeping a weather-eye upon both horizons."

This passage might well have been written by C. G. Jung, whose writings on old age, which he experienced until he was eighty-six, return again and again to a favorite doctrine that he finds first in the philosophy of Heraclitus. It concerns the law that opposites tend, at last, to unite. But the unified opposites are not unchanged; they partake each of the character of the other, and so when youth runs at last into age, age partakes of much of the openness and receptiveness of youth, balancing this expansiveness of spirit with the experience that has been accumulated

during a long life—keeping that weather-eye on both horizons, as Powys says.

In life, says Dr. Jung, we spend the first half of our span of years finding our place in the world, finding our sexual orientation, finding our appointed work, finding what things can serve us and what we must avoid or abjure. But by the age of forty or so we take a change of direction, and henceforward seek knowledge of the world and of mankind, and above all knowledge of ourselves; in the theological phrase, we "make up our souls," and this is the great achievement of the second half of life, and the achievement that makes death the completion of something that has become a unity, with a quality of achievement and significance for ourselves and those around us. This is what makes age not a burden and a defeat, but marvelously enjoyable in spite of the limitations of the aging body.

If this great work can be attempted and in some measure completed it brings gifts as handsome in their way as are the gifts of youth, which Powys calls the secret of life, contained in a certain quality in matter itself that must be called a humorous one. Not, he insists "ebullient ribaldry and exuberant bawdiness" but rather "a humour inherent in the System of Things, or, as I prefer to express it, in our present Dimension of the Multiverse, that exists quite apart from the humorist who reveals it, a humor that was there before he appeared and will be there when he has disappeared."

This is philosophical or perhaps metaphysical speculation that not everybody finds welcome. But what Powys says is contained in a Welsh folksong that has long been dear to me and that is called, in English (though I have never heard any Englishman sing it) *The Kind Old Man*.

The song tells of some boys—kind-hearted boys, but somewhat given to melancholy as the young often are—who meet an old man near a river. In a slow, lugubrious measure they ask him where he has been wandering? The tune changes abruptly to the major and a rapid time; the old man says he has been fishing. The boys, deeply sorry for his age and what seems to them to be his decrepitude, persist in their questioning; what did he catch? Oh, nothing much; a couple of flatfish. Why is the poor old soul so wet? What—oh, because he fell into the river. And why is he shivering? Because he is cold from his dousing. What if he should die? Well, of course they'll bury him. And where would be like to be buried? Under the old hearthstone boys, nowhere else. But why beneath the hearthstone? So that he can hear the porridge bubble—and the old man has answered every question in his merry dancing tune.

Here is the unity of the opposites indeed. And here is the humor inherent in the System of Things. We would not wish the boys a whit less kind or solicitous, and we would not wish the old man any less merry in his acceptance of what must be.

This essay first appeared as the introduction to Dorothy Sennett's Vital Signs: International Stories on Aging and is used by permission of Robertson Davies.

Robertson Davies, born in Ontario in 1913, is a distinguished actor, author, and critic. Since 1938 he has published more than thirty books, among them several volumes of plays, as well as collections of essays, speeches, and belles lettres. As a novelist he has gained fame for The Deptford Trilogy, Fifth Business, The Manticore, and World of Wonders, The Lyre of Orpheus, and The Rebel Angels. Mr. Davies was the first Canadian to become an Honorary Member of the American Academy and Institute of Arts and Letters.

Profile of Amalie Rothschild



Amalie Rothschild in her studio in Baltimore.
Photo by Rebecca L. Aaron.

Since the beginning of her artistic career as a student at the Maryland Institute College of Art in 1932, Amalie Rothschild has been through many different media and methods, including painting, drawing, sculpture, and handmade paper. From the 1930s into the early 1960s, Rothschild worked almost exclusively in painting. In 1963 she began to create her first serious sculptures and assemblages. Works from the 1970s and 1980s include large hangings in various combinations of leather, velvet,

plexiglass, aluminum, and gold-leaf; followed by elaborate, mathematically calculated trapezoidal sculptures of particle board and gold-leaf; and bronze-cast constructions.

She is currently working with assemblages of found objects which evoke personal symbolic ideas. In one piece—which she describes as “an artist’s tomb,” an homage of sorts to the fact that she is no longer working as a painter—an old paint brush, with bristles removed, is buried in wood and surrounded by spectrum-colored

caps from old paint tubes resembling pots of fire.

Though Rothschild admits that aging has had an effect on the speed at which she produces, she still has the same excitement about getting into her studio.

I don't work a total day anymore because I get tired more easily. Also, in the past the ideas were rushing to be produced; now they're slower, they're definitely slower in coming, however, they're still there and I'm willing to wait until they appear. I never worry . . . well no, I do worry . . . 'is this the last thing I'm ever going to think of,' but I have faith that the ideas will continue.

Throughout her career Rothschild has maintained a self-imposed discipline.

The one thing that has always been important to me is to just keep on working . . . to have enough pieces so that when I'm ready to have a show the work is done. I don't like having to work for a show, not knowing whether I'll be able to produce good work in time. Since January of this year, I've finished fifteen pieces and that's pretty good for me at this point. I used to produce an average of twenty to twenty-four pieces per year, so I'm pleased to see that things are coming along.

Rothschild's most recent exhibitions include a retrospective at Nye Gomez Gallery in downtown Baltimore (near Camden Yards) this summer and a solo exhibit at the Franz Bader Gallery in Washington, D.C. in 1991. Her work is included in the collections of the Corcoran Gallery, the Philips Collection, the Baltimore Museum of Art, the Peale Museum, the Washington County Fine Arts Museum, and numerous other corporate, university, and private collections.

Aging and Generational Relations: A Historical Perspective

By Tamara K. Hareven

Last April I was lecturing at the Sorbonne in Paris on the topic of the life course, generational relations, and aging. Over dinner the night before the lecture, my seventy-six-year-old uncle asked me: "What does the life course mean?" I explained that it provides a perspective on how family members relate to one another and how this interaction varies over different historical periods. My uncle replied, "Why don't you just go in there tomorrow and tell them that life is complicated and then go to lunch?" Well, that is certainly true, but just knowing so does not help us understand how to cope with the complexities.

One of the important contributions of history is to provide insight into the complex process by which individuals and families react to social change. Understanding this interaction is very important today in dealing with pressing social problems, especially where aging and support for the elderly are concerned. History helps us assess our successes and failures. Some historical precedents might be revived and applied to solving current problems; others that were not beneficial, we should not repeat.

A historical perspective helps us distinguish between folklore and reality. Every society preserves myths about the past, especially about the family. Americans have recently revived their own. During last year's election, propaganda on family values conjured up misleading visions that people easily comprehend and want to believe but which do not present an accurate image of the American family.

In studying the American family, past and present, we must understand the conditions different age groups have

encountered in their lives and identify the cultural and historical baggage they carry with them into old age. For example, people who grew up during the Great Depression are experiencing old age in ways very different from those of people who matured a few years later, during World War II.

American society cherishes a belief that, prior to the industrial revolution in the 19th century, there was once a "golden age" in family relations in which older people were supported within the bosom of the family. Three generations lived together harmoniously in the same household. Parents were supported by their adult children, and old people did not suffer the kind of insecurity they face today in a nation of nuclear families.

THE AGING U.S. POPULATION
1930-2030

Year	65+	% of Population
1930	6,634,000	5.4
1940	9,019,000	6.8
1950	12,270,000	8.1
1960	16,560,000	9.2
1970	19,980,000	9.8
1980	25,549,000	11.3
1990	31,559,000	12.6
2000	34,882,000	13.0
2010	39,362,000	13.9
2020	52,067,000	17.7
2030	65,604,000	21.8

Source: U.S. Department of Commerce, U. S. Department of Health and Human Services

But in the 17th and 18th centuries—in American society and in Western Europe—three generations rarely lived together under the same roof. The nuclear household—a husband, his

wife, and their children—was the dominant form of familial residence in early colonial times, having been present in England and France as early as the 15th century. One reason was that people simply did not live long enough to suggest an alternative. The average grandfather might know his first grandchild as a child, but he rarely knew his grandchild as an adult. Aging parents tended to live in the vicinity of their adult children, if not in the same household. By contrast today, geographic mobility tends to separate the generations from each other.

It is important to know that, in the past, parents did not assume that their children would support them in their old age. In colonial New England, for example, a father often bound his inheriting son by contract to support his parents or widowed mother when they could no longer take care of themselves. The contracts could be so detailed as to specify how much food and firewood the son would provide. This is hardly indicative of a harmonious family, in which aging parents felt secure of their children's support. In urban areas, where parents were unable to use land as a bargaining chip, they had less power over their adult children.

The United States has never established a legal obligation for adult children to support their aging parents. Consequently, there has always been a kind of insecurity, an uneasy balance in the expectations and practice of generational support. It is extremely important in understanding the relationship between young and old within American families to realize that governmental supports for the aged did not originate until the introduction of the social security system in the 1930s.

In the absence of institutionalized social security and social welfare, family support came from within. The history of immigration is the story of people helping their relatives finance their passage to the United States, find jobs and housing once here, raise children, and help out in times of crisis—sickness, factory closings, and hard times. In the lives of most immigrants, a commitment to the collective needs of the family and the wider kinship group took priority over individual values. As individualism has become more prevalent over the past century, interdependence among kin has generally declined in American society, though there are profound differences among various ethnic groups. In the black family, for example, kin assistance is still very important, as it is among successive groups of newer immigrants.

The balance between personal independence and familial autonomy has always been important in American society. We have expected that young people, when they married, would set up separate households while their parents maintained their independence by continuing to live in their own homes. However, there have been major changes in how this process is played out.

One change has taken place in the timing of the “empty nest.” In American society, especially since World War II, the trend has been for the last child to leave home when the parents were in middle age, because people married younger, had their children earlier, and had fewer children closer together in age. Over the past decade, this trend has reversed itself. Young adult children, lacking prospects for employment and housing of their own, have been returning to the parental home.



Quaker ladies at Sandy Spring, Montgomery County's oldest settlement, established by the Quakers in 1650. Photo by Frank T. Lea, courtesy of the Mervin Collection, Maryland State Archives, MSA G 1477-5385.

In earlier periods, the empty nest was much less common. People married later in life, began having children later, had larger numbers of children, and lived shorter lives. By the time the father was entering “old age,” the youngest child was just nearing adulthood and still living at home. If the youngest child was old enough to leave, he or she was pressured to postpone or forego marriage and remain with the parents in order to provide care for them.

The youngest daughter was especially vulnerable. Over the years I have interviewed different New England families in which older women reminisce about the inner conflicts in their youth, when parents put them under such pressure. Usually the young daughter's sense of obligation prevailed, but some tried to escape the role of caregiver for which they were slated.

In one case, in a French-Canadian family in New England, the youngest daughter wanted to become a nun. She was warned by her two older sisters to leave home while their parents were still independent, because the unwritten rule in their family's culture held that the youngest

daughter was to remain in the parental household. All three sisters in that family plotted their escape. Two left to marry, and one joined the convent in the same year. In another family, the siblings were not as supportive of one another, and the youngest daughter felt the familial obligation too strongly to abandon her parents; she maintained an engagement through forty years and finally married in her early sixties. She related, with tears in her eyes: “If I could live my life over I would do things differently. But at the time I couldn't leave; it was expected of me.”

Elderly people who did not have children, or whose children left home early, could continue living in their own households by taking in non-relatives as boarders or lodgers. This practice was followed in American society until the 1920s, especially in urban communities. One-third to one-half of urban households in the 19th century included non-relatives. Young people who had left their own communities to live and work in the city often resided in a household with an older person, who exchanged room and board for services. This practice has disappeared almost completely since the 1920s, except in black families, for two reasons: housing until



The Williams family of Baltimore, Maryland, May 1942.

O.W.I. photograph by Arthur Rothstein, courtesy of the Library of Congress.

recently became more affordable for young people, and the value of privacy, which enshrined the home as a retreat, made it inappropriate for people to admit unrelated individuals into their households.

This earlier practice of creating surrogate family by taking in boarders or lodgers might be explored today as we face the challenges of an aging population in which relatives are dispersed and where, with the exception of the baby boomers, people will have fewer relatives to call upon for assistance when they age. The House Select Committee on Aging and Population during the Carter administration was interested in pursuing the possibility of surrogate family arrangements for older people, but it was never implemented. This practice (one of those that would be worth considering and reviving) is a way of counteracting the residential and social isolation of older people.

Even though it was common practice for the generations to reside separately if nearby, this unwritten rule was usually transcended when frail elderly parents or widows had become unable to continue living alone. Today, many chronically ill or frail people are relegated to nursing homes, but the care of a sick parent is still often shouldered by daughters or daughters-in-law who take elderly parents into their homes. The price such women "in the middle" are paying, in terms of their own careers or educational opportunities and in stress in their marriages, has not been sufficiently examined. The major conflict concerning the care for elderly people our society is facing today emanates from differing perceptions: Who should bear responsibility—the family or the state?

People who came of age at the beginning of the century, who are now in their eighties or nineties, often expect adult children to be their parents' main caretakers. But many of their

children, who came of age during World War II and the post-war years—following the emergence of government programs for social welfare—view their parents' care as the state's responsibility. Maria, a French-Canadian woman (who was eighty-two at the time of my interview with her in 1976), had worked hard in the New England textile mills and coped with poverty and deprivation while raising her nine children during the Depression. Now in her old age, Maria was living in a small, government-subsidized apartment in an industrial community. Her children, who were scattered across the Northeast, visited their mother from time to time. The arrangement proved satisfactory until Maria broke her wrist and could not be left alone. Her children then placed her in a nursing home in Manchester. Maria escaped and took the bus to the home of one of her daughters, in Connecticut. The daughter kept Maria for a short time,



Cub Ryman, a ninety-four-year resident of Garrett County, Maryland, in December 1937. F.S.A. photo by Arthur Rothstein, courtesy of the Library of Congress.

then brought her to stay with another daughter back near her home. That daughter kept Maria for a week or so, then wanted to send her back to the apartment. Several of Maria's children went together to the welfare agency and said, "We have been paying taxes all these years and now that our mother cannot live alone anymore, we want help." The social worker agreed to put her back in her apartment, send a visiting nurse, and provide Meals on Wheels. The next day, the Meals on Wheels volunteer knocked on Maria's door to deliver her government-sponsored lunch and explained that she would be providing this service every day. Maria responded, "Well, look my dear, because you took the trouble to come here I will accept it today, but please don't come anymore because my children will take care of me."

American society is currently at an impasse, and elderly people are caught in the middle. Most of us probably have, or will have, a story similar to

that of Maria's in our lives. This is our dilemma and one we have to think about on every level: Who is doing and who should be doing the caretaking? Over the past decade, Washington has heard various proposals to shift the responsibility back to the family. The contemporary family should not have to shoulder this burden without public support. We have to make a clearer division of responsibilities in caring for the aging. It would be unfair and unrealistic to return the burden of care to the family without the public sector providing some degree of support.

If ever there was an opportunity for a golden age in kin relations in this country, it is before us. One of the most important developments in the 20th century is the chance for people to survive to adulthood and to travel with their families through a considerably longer life. We are living at a time when most children grow up

knowing most of their siblings and overlap with their parents well into their adult lives. Grandparenthood has become a real stage in life, and even great-grandparenthood is becoming a widespread experience for older people. This provides a splendid opportunity for people to develop lasting ties among the generations—an opportunity we should not miss.

This article is adapted from an address given by Tamara K. Hareven at the Johns Hopkins Medical Institutions' March 1993 Changing Conceptions of Aging and the Elderly.

Tamara K. Hareven is the Unidel Professor of Family Studies and History at the University of Delaware, where she directs the Center for Family Research. She is adjunct professor of population studies at Harvard University and editor of The Journal of Family History. She has written and edited many books and articles on the history of the family, aging, and generational relations, most notably, Family Time and Industrial Time.

Profile of Gerson G. Eisenberg

Gerson Eisenberg is a man of varied avocations and interests. He holds a B.A. in economics from George Washington University (1930) and a M.B.A. in economics and public finance from New York University (1944), and he undertook graduate studies in political economy at the Johns Hopkins University. He has been employed in government service as an economist and statistician at the U.S. Census Bureau, the War Department, and the Office of Price Administration, and has undertaken positions in the private sector as the vice-president of Robinson's Department Store in Glen Burnie (1949–1962) and partner in the Plastics and Metals Products Company in Washington, D.C. (1964–1968).

In addition to his academic and professional life, Mr. Eisenberg has been an avid supporter of art, culture, and education. The founding director of Eisenberg Educational Enterprises, he has supported and developed film, tape, and print projects documenting various aspects of Maryland and U.S. history, as well as tape narratives on religious beliefs, customs, and holidays. He has served on the boards of many public and private foundations and organizations, including the Board of Governors of the Citizens' Planning and Housing Association, the Maryland Historical Society, the Maryland State Arts Council, and the American Jewish Committee.

In 1969 Mr. Eisenberg developed *Tour-Tapes of Baltimore*, the first audio cassette guide to the city's historic, cultural, and religious sites. These tapes, which are used by school teachers, youth group leaders, and U.S. and foreign visitors, have been revised and expanded five times and donated to many local organizations such as the Baltimore Office of Promotion and Tourism, the Maryland Historical Society, the Enoch



*Gerson G. Eisenberg in his office in Baltimore.
Photo by Rebecca L. Aaron.*

Pratt Free Library, and numerous others. In 1974, along with his wife Sandy, he created the Eisenberg Professorship of Classical Hebrew Studies for the Ecumenical Institute of Theology of St. Mary's Seminary and University.

A member of the Authors Guild, Mr. Eisenberg is co-author of *Baltimore Views the Great Depression, 1929–1933*, a study of letters to the editor of the *Sunpapers* during the early years of the Depression, and the author of *Learning Vacations*, a guide to educational sojourns that has been updated and revised six times since its premiere in 1976. A seventh edition is forthcoming. He is also author of the recently published *Marylanders Who Served the Nation*, a biographical

dictionary of all federal officeholders from Maryland. Mr. Eisenberg is a very active and vocal spokesman on issues of social and political import and continues a long practice of letters to the editorial page of the *Baltimore Sun*.

An accomplished pianist and performer, Mr. Eisenberg is currently channeling his interest in music into a documentary history of the American musical. The project will include biographical sketches and photographs of composers and lyricists, as well as photographs of scenes from operatic plays.

Profile of Ruth Sneider

Last year, on her nintietlh birthday, Ruth Sneider received a commendation from Gov. William Donald Schaefer in recognition of her "impressive commitment to the people of Maryland, and especially to our elderly residents, helping to make a productive difference in their lives . . . as demonstrated by [her] dedicated efforts and vision in designing and refining programs that have benefited [her] peers in valuable ways."

But commendations and awards are nothing new to Sneider. She has been recognized repeatedly, by governors and by the senate of Maryland, for her ongoing work on behalf of Maryland's senior citizens and for her personal accomplishments, including an Associate of Arts degree from the Community College of Baltimore that she received at the age of seventy-eight. Sneider is currently working on a graduate certificate at Loyola College, where she is considered an inspiration to the younger students.

Obviously, age has not deterred Sneider from pursuing her interests. At the age of fifty-eight, Sneider re-entered the work force as a clerk in the Baltimore City Police Department for twelve years until she was forcibly retired because of her age. Disappointed, but not daunted, Sneider returned to college and worked for five years as a



*Ruth Sneider at her home in Baltimore.
Photo by Rebecca L. Aaron.*

substitute teacher at Western High School. During this time she met the head of the Maryland Office on Aging, who suggested that she apply for work in his department. Sneider worked there part-time for fourteen years, as a secretary and in the public relations department until the age of eighty-nine, all the time continuing her studies. At ninety-one, she is looking for a part-time job.

Sneider is a vocal and active advocate for the elderly—as a social worker she lectured to the elderly on the productivity of the older man and woman and, because of her concern for the dangers of medication misuse among the elderly, played an instrumental part in the development of *The Caregiver's Guide to Medication Management*, published in 1988 by the University of Maryland. Today she appears on WBAL's weekend program *Later Years* and lectures occasionally for the American Association of Retired Persons.

Sneider's acceptance of the physical effects of aging coupled with her refusal to give in to those effects is best summarized in her own words:

*We don't see as well, but we know what to look at;
We don't hear as well, but we know what to listen to.*

Life-Sustaining Treatments Late in Life: Ethical Considerations

By Thomas Finucane

The fact that living beings grow old and die is one of the few certainties of life. It is also a mystery that science is seeking to understand. At this point, scientists know very little about aging and death. Research has shown that different organisms have different life spans and that something called aging occurs, but as to how or why, or even what normal aging is, we're still pretty much in the dark. While aging and death remain inevitable however, science has allowed us to push death back, to prolong life, and society has come to expect that life be continued for as long as possible. It is at this juncture of great abilities and little knowledge that ethical questions about the use of life-sustaining treatments for older individuals come into consideration.

Life on Earth appeared approximately four billion years ago. During the first three billion years, life forms consisted of single-celled organisms which either grew until they divided into two separate organisms or "died," perhaps when eaten by larger single-celled organisms. Aging did not exist. But then, about a billion years ago, something very important happened—life on this planet became multi-cellular, and cells began to specialize. To illustrate this phenomenon, we can look to the field of embryology. When an embryo's hand is forming, a group of cells migrates down to the end of the arm. Once they reach their destination, about one-half of these cells die, and the cells that are left form the fingers. The "stop" signal, telling some cells to continue and some to die, is crucial for the development of specialized, differentiated multi-cellular animals. At the organismic level, a similar thing may be happening. We have a kind of clock inside us which starts ticking when we are born

and, for reasons that we do not understand as time passes on, counts the time as we grow old and die.

The rate at which we grow old and approach death is a function of species. The average life span of a fruit fly is about forty-eight hours. No matter what you do to extend the life of a fruit fly—protect it from predators, treat its contagious diseases, give it proper nutrition—it has only got about two days to live. An intensive care unit for forty-eight-hour-old fruit flies would have only limited effectiveness. As you move up the scale however, improved environmental factors can have a significant effect on lengthening not the species' life span, but its life expectancy. Life span and life expectancy are two very different things.

For example, the average age of death for rats in New York City is about one year. There is not much malnutrition among rats in Manhattan, but there is a lot of trauma and infectious disease. If you want to prolong the life expectancy of rats, the first thing you do is take them off the streets and put them in a cage. Right away the average age of death doubles, and these rats start to die of old age at about two years. A few other things, such as the amount of food provided, have a minor effect, but eventually the life span for these protected rats goes into a bell-shaped curve and they all die of old age at about two and one-quarter years. Through intervention, we can prolong the life expectancy of rats, but we cannot lengthen their life span. Under optimum conditions, rats have, on the average, just over two years on the planet. And why that is we do not know.

One approach to understanding this problem is through something called a cell culture. In a cell culture you take a

bunch of cells, put them in a dish, and cover them with the right medium. What happens next, if all goes well, is that the cells divide. But they'll only divide a certain number of times. If you take cells from young humans they'll divide more times than if you take them from older ones, but the maximum number of divisions for any normal human cell is approximately fifty. The only exception to this rule is cancer cells, which can be immortal. Cancer cells will continue to divide for as long as you are willing to feed them; they've lost their stop signal. Unfortunately, scientists don't know why normal cells have a stop signal, nor do they know why cancer cells do not.

Another thing that scientists don't understand about the life span is the role played by the genetic code. For example, two species of life on this planet whose DNA appear to be very similar are the tarsier (a small primate that looks a bit like a raccoon) and the human. These two species have over ninety-five percent DNA homology. That is, if you look at human DNA and you look at tarsier DNA, you have to look very hard to figure out which one is human and which one is tarsier. But humans have a life span of about ninety years, and tarsiers only twenty to twenty-five years. So, if it's a DNA message that's causing aging, it's not a big part of the total message.

One thing that is clear to all is that, as a species, we have a life span and there's a back end to that life span. Eventually, death will come to us all. But as modern medicine has developed truly effective treatments (and this is a recent development), a new set of ethical problems has arisen. On one hand, human life is the "greatest good," the North Star for



*Group of Confederate veterans, Confederate Soldiers' Home, Pikesville, Maryland.
Photo courtesy of the Prints and Photographs Division, Maryland Historical Society.*

ethical decision-making. However, death is inevitable, and suffering is bad. Further, some methods that we can employ to lengthen life are extremely burdensome. They are painful, disfiguring, humiliating, and expensive; they create suffering for the person going through them. For some people who are very old, life itself has become a burden.

It may not be that getting every last day out of an individual is the best thing that we can do for them. How are we going to solve that problem? The first quick answer is to ask the patient. Most physicians think that

autonomy is the most important guiding principle of ethical decision-making. Unfortunately, there are a couple of problems. The first problem is that dementia becomes more and more common as we get older and some people lose the ability to speak for themselves. This is a true and tragic situation. The second problem is that physicians, no matter what they say, influence patients' decisions. For example, if you live in Des Moines you're twice as likely to have major cardiovascular surgery as if you lived in Iowa City. And there is no difference in any measurable aspect of cardiovascular disease between these two cities. This difference almost

certainly arises as a result of the preferences of physicians and surgeons in the two cities rather than as a difference in goals and values of the citizens.

Obviously, physicians are influencing their patients' decisions. This is not to say that a physician shouldn't influence a patient's decision. Most of us want our physicians to give us some guidance. We don't want our doctors to act like waiters—show us a menu of options and ask us to pick among all the possible treatments. We want someone who will give us guidance, show

some compassion, and help us through our illness. So pure autonomy may not always work.

But if autonomy isn't the answer, what is? Many physicians hold the idea that if they can't know what a patient's inner goals and values are, then they should figure out what's good for the patient and proceed accordingly. As we've already discussed, however, knowing what is best is not an easy thing to do, and many times the options available to a patient are tragic. Have the surgery or don't have the surgery, take the chemo or don't take the chemo—whatever the decision, either option may produce tragic results. Trying to navigate between the choice of over-treating someone who is about to die and under-treating someone who could be helped with therapy is a very difficult problem.

For example, in a study of attempted cardiopulmonary resuscitation (CPR) in nursing homes, we identified one hundred and seventeen CPRs that were initiated as life-prolonging treatments for a group of patients for whom death was already near. Of these one hundred and seventeen attempts, most were unsuccessful at the site. In five cases the ambulance attendants reported the patients to be in rigor mortis during the ambulance ride while they were administering CPR. Thirteen patients made it to the emergency room and were admitted to the hospital, and many of these were unconscious. Only two patients left the hospital alive. The proper way to make decisions about whether or not to attempt CPR in a nursing home remains controversial.

A partial solution, and something that I see as very important and very good, are advance directives. Living wills are one example. The only problem with a living will is that you're asking a person to do two hypothetical things at once—to imagine that he is in need of a life-prolonging treatment and, at the same time, that he is unable to speak for himself at the time of that need and then to make treatment decisions under these imagined conditions. These are very hard things for people to hypothesize.

Another type of advance directive is the durable power of attorney, something that I encourage all of my patients (who are able) to fill out. As you may know, in the state of Maryland, unless you have filled out a durable power of attorney, your family has the right to authorize life-prolonging medical treatment, but they do not have the right to decline such treatment. With a durable power of attorney, a person chooses the individual he wants making decisions about his care (in the event that the individual is unable to speak on his or her behalf) and gives that designated individual the legal right to accept or refuse treatments based on his understanding of the patient's values and desires. I think that, on the whole, most of us believe that the most intelligent and compassionate decisions that can be made (in the absence of our being able to make those decisions ourselves) will be made by family members in consultation with physicians.

The final question regards patients who have no family and who have lost the ability to speak for themselves. This is a very, very vulnerable group, vulnerable to both under-treatment and to over-treatment. It is also a

group that has yet to be addressed in any comprehensive way.

So, if we don't know what aging is, and we don't know why we all do it, and we can't describe what normal aging is, how do we make decisions about health care for the elderly? The ethical questions that we are facing regarding life-sustaining treatments for the elderly and for those near to death are very hard and, in my opinion, we're not close to solving them.

I believe that there is a distinction between normal aging and successful aging, and the advice I give to all my patients is: (1) try to take a walk every day and (2) if doctors try to give you medicines, make them tell you why. I think that patients have the right to refuse treatments if they understand what they are getting into. I believe that advance directives are extremely important ways for patients to express their wishes. I also believe that families are an obvious source of knowledge and compassion.

This article is adapted from an address given by Thomas Finucane at the Johns Hopkins Medical Institutions' March 1993 seminar Changing Conceptions of Aging and the Elderly.

Thomas Finucane, M.D., holds appointments as medical director, Physician Housecall Program, Francis Scott Key Medical Center and as associate professor of medicine, the Johns Hopkins University School of Medicine. He currently serves on the ethics committee of the American Geriatrics Society and the American Bar Association's Commission on Legal Problems of the Elderly, and has written on nursing home care.

At the hospital, a thousand times, I have heard your heart valve open, close.

I know how clumsy it is.

But health is whatever works and for as long.

John Stone

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The Maryland Humanities Council

*invites you to attend
a conference on*

"Family: Image and Reality"

*Friday, November 5, 1993
9:30 AM - 12:30 PM*

*in the first floor conference room at
601 North Howard Street, Baltimore*

*The conference is free and open to the public,
but reservations are required.*

Call 410-625-4830

Keynote address:

*Stephanie Coontz
Professor*

*History and Women's Studies
The Evergreen State College*

Responses:

*Jai P. Ryn
Sociology, Loyola College of Maryland*

*Herman Belz
History, University of Maryland, College Park*

*Carolyn Colvin
Secretary of Human Resources, State of Maryland*

Learn About Proposal Writing

The Maryland Humanities Council, in conjunction with the Maryland Historical and Cultural Museum Assistance Program and the Maryland State Arts Council, will host four open meetings this fall to assist Maryland organizations and institutions in developing grant proposals.

Meetings are slated for:

Solomons, October 5, 3:00 - 6:00
Cumberland, October 7, 3:00 - 6:00
Easton, October 21, 3:00 - 6:00
Baltimore, October 26, 3:00 - 6:00

For more information, call Judy Dobbs at 410-625-4830.

H. Margret Zassenhaus Honored



On July 28, the Ambassador of the Federal Republic of Germany bestowed upon council member Dr. H. Margret Zassenhaus the Pin of Honor of the state of Schleswig-Holstein for her unrelenting efforts to save the lives of Scandinavian prisoners of war in Germany during World War II. Zassenhaus has received numerous other medals, awards, and recognitions for her work in resistance to the Third Reich. In 1948 she received medals from the Danish and Norwegian Red Cross; in 1963 she was knighted by the King of Norway with the St. Olav's Order, First Class; in 1964 she was knighted by the King of Denmark with the Order of the Dannebrog, First Class; and in 1986 she was awarded the Memorial Medal in Gold by the Senate of the City of Hamburg, West Germany. In 1969, in recognition of her post-war relief work with German orphans, Zassenhaus was awarded the Highest Civilian Order, Bundesverdienstkreuz, First Class, by the President of the West German Republic.

The council congratulates Dr. Zassenhaus on these well-deserved honors and awards.

Farewell

Rebecca L. Aaron is leaving the Maryland Humanities Council after nine years of service. Hired as a secretary for the council in 1984, she soon put her talents in design and layout to use and was named editorial assistant for *Maryland Humanities* magazine. In 1985 she was named administrative officer for the council and became its assistant director for administration in 1988. Concurrently, she served as managing editor for *Maryland Humanities*.

In 1991, Aaron began work as a consultant, assisting the council in distributing its "Community Conversations" model programs, establishing a scholar's bank, handling publicity, and editing and producing *Maryland Humanities*. Under Aaron's guidance, the council has published a number of popular theme issues of *Maryland Humanities*, including "Maryland Shows Its Colors" (on the Columbian Quincentenary), "Challenges and Choices for the 21st Century" (on values education and ethics), and the recent "Baseball in Maryland." Aaron's many talents as a layout designer, writer, and art director were showcased in the fall 1988 issue, "From Moments to Millennia: Time On Our Minds" which was an immediate "sell-out."

The Maryland Humanities Council wants to express its appreciation to Becky Aaron for making our magazine (in the words of a National Endowment for the Humanities review panelist) "one of the stars of the MHC humanities line-up." We wish her well in her future endeavors.

If you have built castles in the air, your work need not be lost; that is where they should be. Now put the foundations under them.

Henry David Thoreau, *Walden*

Money Available

Non-profit organizations and community groups are eligible to apply for grants from the Maryland Humanities Council. Staff members will help you plan programs and work on grant applications. To request application guidelines and forms, please call or write the council (address and phone number on back cover).

There are two kinds of grants. Minigrants, requesting \$1,200 or less should be submitted at least six weeks before your project begins. There are no submission deadlines for minigrants.

Regular grants requesting more than \$1,200 should be submitted by the following deadlines:

First Draft	Final Draft	Decision
October 15, 1993	November 30, 1993	January 22, 1994
February 15, 1994	March 31, 1994	May 14, 1994

Contact Margitta Golladay at 410-625-4830 for information on how to increase the cash donations to your humanities project with matching funds from the U.S. Treasury.

Calendar of Humanities Events

The following programs, scheduled to take place from October 1 through November 31, 1993, are receiving funds from the Maryland Humanities Council.

Council grants are made possible through major support from the National Endowment for the Humanities. Maryland's Department of Housing and Community Development - Division of Historical and Cultural Programs, corporations, foundations, and individuals provide additional funding. Since dates and times are subject to change, we suggest you contact the project's sponsor before attending any event.

Through
November

The Blues Project

Fourteen lecture/demonstrations at a local community college, public library, theater, cultural arts center and concert hall will explore the origins, evolution and legacy of our unique American music—the Blues. Eastern Shore radio station WESM-FM will produce a series of programs based on the lectures and performances for broadcast on public radio throughout the state. A program guide will highlight the history of the Blues and introduce audiences to the lecture programs.

- | | |
|-------------------------------|--|
| October 2
8:00 PM | The Instruments of the Blues
Prince George's Community College |
| October 13
8:00 PM | The Blues People
Harmony Hall Regional Center |
| October 20
8:00 PM | Women and the Blues
Prince George's Community College |
| November 6
8:00 PM | The Blues on Record and Radio
Prince George's Community College |
| November 13
2:00 & 8:00 PM | The Legacy of the Blues
Prince George's Community College |
- Contact: Lyle Linville, 301-322-0537
Sponsor: Prince George's Community College
Funding: \$9,500, #174-R

October 1
and 22
7:00 PM

Women and Music in the Islamic World

As part of a series on women and music in the Islamic world, council funds will support two seminars on women and music in North Africa and in the Middle East. Panel discussions involving ethnomusicologists, an anthropologist, and musicians will explore the tensions between Islamic law and the women's movement in the performing arts, influences of European and American feminism, and the functions of music and dance in the Islamic world. The seminars will precede musical performances illustrating these traditions.

Location: Adult Education and Conference Center, University of Maryland, College Park

Contact: Michael Wilpers, 301-403-4239

Sponsor: Concert Society at Maryland

Funding: \$1,200, #815-R

Through
October

Marylanders Study History

Two series of programs, one examining the history of the Balkans Crisis and the other studying the Bill of Rights, will be presented at libraries and senior sites. The Balkans Crisis series covers several centuries of history of that region. In the Bill of Rights series, participants will read two books and discuss with a scholar the history of the Bill of Rights and how it is applied to today's society. The second series of programs will take place in February-April 1994.

October 5
7:00 PM

Speaker: Melvin Goodman
New Carrollton Library

October 6
7:00 PM

Speaker: John Lampry
Howard County Central Library

October 13
7:00 PM

Speaker: Melvin Goodman
New Carrollton Library

Through
November 5

**Literature and the Family:
A Program for Women in Prison**

Eighteen inmates at the Maryland Correctional Institution for Women will read and discuss literature that addresses issues relating to women and families. Two scholars will meet in twelve sessions with participants and involve them in discussions, role playing, dramatization, and journal writing. Readings will include fiction, poetry, essays, and autobiographies that examine topics relevant to women.

Contact: Linda Mahin, 410-830-2844
Sponsor: Towson State University
Funding: \$10,830, #212-R

October
Publication

**Making Connections:
Individuals, Families, Communities**

Topics as diverse as the family and public policy, feminism and the family, and the adaptability of African-American families are addressed by scholars in demography, women's studies, bioethics, and sociology in the Institute for Philosophy and Public Policy's Report. The publication's theme, Making Connections: Individuals, Families, Communities, will coordinate with the Maryland Humanities Council's fall 1993 conference, Family: Image and Reality.

Contact: Arthur Evenchik, 301-405-4766
Sponsor: Institute for Philosophy and Public Policy, University of Maryland, College Park
Funding: \$5,798, #180-R

October 10
1:00 PM

**Into the Mainstream:
The Transformation of a Jewish
Community in Maryland's Capital
City, 1945-1965**

This lecture discussion will explore the entrance of the American Jew into the mainstream in the post-war generation.

Location: Jewish Historical Society
Contact: Mame Warren, 410-269-0241
Sponsor: Congregation Kneseth Israel

October
through
September 1994

**Mining the Museum:
The African-American and
Native American Experience
in Maryland**

Mining the Museum, an exhibit that addresses the lack of representation of African-American and Native American history in museums, raises important multicultural issues. A series of educational programs will be developed to interpret the reinstalled permanent exhibit: an interpretive brochure; three lectures; African-American, Native American, and Ethnic Heritage family days; materials for students such as outreach "trunks"; and other programs.

Contact: Judith Van Dyke, 410-685-3750
Sponsor: Maryland Historical Society
Funding: \$10,000, #211-R

Through
October 1994

**Into the Mainstream:
The Transformation of a Jewish
Community in Maryland's Capital
City, 1945-1965**

A travelling exhibit at the Lloyd Street Synagogue, Baltimore, documents the experience of the Annapolis Jewish community from 1945-1965. Selections from two collections of oral history interviews will narrate the twenty-five photographs to be exhibited in Annapolis, Baltimore, and Frederick. Public programs in Annapolis and Baltimore will explore the entrance of the American Jew into the mainstream in the post-War generation.

Contact: Mame Warren, 410-269-0241
Sponsor: Congregation Kneseth Israel
Funding: \$4,693.50, 191-R

October 19,
November 2,
16 & 30
10:00 AM

Seniors Study History and Literature

Enhancing senior citizens' understanding of literature and American history will take place in ten reading discussion programs at the Holiday Senior Park Center. The first series of five sessions explores the evolution of a bitterly divided, largely agricultural young republic into an industrial and urban giant following the Civil War. The second series examines the lives of five women through autobiography. Audience discussion will follow each session. The second part of the series is scheduled for February-April 1994.

Location: Holiday Park Senior Center
Contact: *Helen R. Abrahams, 301-468-4448*
Sponsor: Holiday Park Senior Center
Advisory Council
Funding: \$2,300, #208-R

October 20
through
November 14

Rethinking the Aging Process: A Humanistic Perspective

Examining humanistic contributions of the elderly to our society is the focus of an integrated program of public events. A series of four seminars on literature, painting, music, and the history of science will examine outstanding figures in these fields and their distinguished work later in life. A one-day symposium will address such topics as artistic production in later life; aging, gender, and notions of beauty; and aging and ethical issues in medicine.

October 20, 27,
November 3, 10
November 14

Seminars — Auroras of Autumn: Late Styles
Symposium — The View in Winter: The Art of Growing Old

Location: Turner Auditorium and
Preclinical Teaching Building
Contact: *Gert H. Brieger, 410-955-3363*
Sponsor: The Johns Hopkins Medical
Institutions
Funding: \$15,706, #206-R

October 22-23
8:00 AM-6:00 PM

Expanding the Definition of Créolité Lecture and Discussion

This conference on black Caribbean literature of French expression will focus on writers from Martinique, Guadeloupe, and Haiti. The unifying theme will be the concept of Créolité—that is, the specific identity of black literature and the complex relationship of affiliation/separation regarding the mainstream culture of France.

Location: University of Maryland,
College Park
Contact: *Madeline Cottenet-Hage,*
301-405-4025
Sponsor: University of Maryland,
College Park
Funding: \$1,200, #809-P

October 31
through
November 1

Across Boundaries: A History of Jewish Women in America

Exploring the history of Jewish women in their religious, economic, cultural, and domestic lives is the subject of a two-day national conference to be held at the University of Maryland, College Park. Speakers will analyze different aspects of the dynamic processes of change and continuity as Jewish women moved from being European immigrants to new Americans. All sessions will include an introduction by a scholar, several talks, and a moderated audience discussion.

Contact: *Hasia Diner, 301-405-1357*
Sponsor: University of Maryland,
College Park
Funding: \$8,128, #205-R

An Interview with Dr. Lois Green Carr

By Barbara Wells Sarudy



Dr. Lois Green Carr.

In this issue of *Maryland Humanities*, which focuses on aging, we feature one of the nation's most important colonial historians, Dr. Lois Green Carr. Dr. Carr received her undergraduate degree from Swarthmore and her PhD from Harvard. Dr. Carr is seventy-one and works daily at the Maryland State Archives as Historian for Historic St. Mary's City and for the State of Maryland. She travels throughout the United States and Europe, presenting papers on the people and the economy of the colonial Chesapeake, and writes award-winning books and articles. Generations of scholars throughout the country cite Lois Carr as their mentor and friend.

How early did you realize that you were interested in history?

Age three. My mother was a historian, my grandfather was a historian. My mother's very dear friend was a world famous woman medieval scholar. I remember being fascinated by their conversations. When I was a child, I was made to go to bed at six o'clock until I was about eight years old. One day in an attempt to delay my bedtime as my mother was heading down the stairs, I called her back to my room and asked her to explain the feudal system to me. From very early on, I simply took it for granted that I when I grew up I was going to study history.

How does studying colonial life affect your day-to-day life in Annapolis?

Well, one day back in the 1960s, I decided to see how difficult it was to raise all the fruits and vegetables that a family would need throughout the year. I thought if they could do it in the 17th and 18th centuries, we could do it in the 20th century. So I stopped buying most of them at the grocery, and we have raised and stored most of the produce our family uses since then.

What is the most exciting thing you've learned studying the colonial Chesapeake?

A whole combination of things began falling into place for me in the 1970s. The Saint Mary's City Commission got a National Endowment for the Humanities grant to try to look at some basic questions on how the Chesapeake was settled. We began to look for quantitative evidence to tell us about the people who settled here. As we accumulated more and more data, the demography showed more than we had ever imagined it could. For example, we could show that the true life expectancy for the 17th-century immigrant was very short. Establishing life expectancy for immigration had never been done before. The whole demographic picture of the time and its people began to unfold. We were creating a real society, real 17th-century Marylanders emerged from those records. At the same time many scholars began to use Maryland records, and we all worked together to examine various aspects of colonial Chesapeake society. I think that entire experience was such a thrilling moment. We had so many people to discuss all the ideas with. The camaraderie created an absolutely basic and deeply satisfying professional experience that I will remember for years to come. Those scholars are scattered across the country now, but we still feel the bond from those years of working together so very closely and still all work together across the miles when we can, but we don't have the same intensity of that experience anymore.

Is any part of your job boring?

Of course, any quantitative history is full of boredom. Spending hours and hours and weeks and weeks collecting and counting data is boring. If you do

it efficiently, you don't even have time to be amused by it. You have to do it to get the results you want. That's all there is to it. It is the discipline of boredom that you have to accept if you are going to do this kind of work. But history is a subject in the humanities, so counting isn't everything. The problem was how to tell the world what the 17th-century Chesapeake was like. We had to know what the underlying structures were, so we had to count first.

Why has Maryland been so rich for historians?

Many colonial records are still preserved in this state. Partly because Maryland was a small colony, the records collected in central agencies. Particularly probate records and land patent records remained concentrated and relatively safe from the ravages of fire and war that often befell local county court houses. In the 1940s, Maryland's state archivist started collecting local records and county court records and got legislation passed to protect Maryland's colonial records in a central location. That made access to the records easier for family historians and scholars.

Who inspired you to become a historian?

There isn't any one person, but my grandfather and my mother would be at the top of the list. Even when you are in your seventies, relationships with one's mother are so complicated to sort out, and I usually don't even think of her in professional terms. But she was the deepest and earliest influence in my life. She focused on the industrial revolution. Both she and my grandfather won Pulitzer Prizes in history. I never will. I do all team work. Nobody gets a prize for a team project.

That's the thing that historians throughout the country say about you—that you are always willing to share. Many scholars are extremely territorial about their primary sources and their research. You are not. Why?

I couldn't do my work if other people weren't eager to share with me. And I had that intense, open experience with other scholars. It impressed on me the value of collaborating that I can never forget. I think it is immoral not to share as much as possible. Of course, I don't work within the university system, where you must publish a monograph to assure tenure, job security. It is ironic that humanities is the one area where this is particularly true. The humanities scholarly tradition dictates that rewards do not go to people who share, people who work together. But I hope that we are creating a different climate.

Why don't you teach in a university?

I do teach. I teach through the Historic St. Mary's City museum—through its exhibits and its interpretation for visitors. I reach many more people than I would in a traditional classroom. It is simply thrilling work that I am eager to do every day. When I came in 1967, I more or less made up my own job as I went along, and I am very grateful to the people who have allowed me to do that throughout all these years.

And you are seventy-one.

Yes, I am. I probably will retire from being paid in a few years. The energy level does drop, but I just keep on writing. I told them that they have to tell me when to retire. I don't want to outlast my usefulness for them. It seems like I have to put in a lot more time to get the same amount of work done, but I still really enjoy what I do.

Can studying the humanities give us insight into growing older?

I have never thought about that. I just think studying the humanities is interesting, even exciting. I really don't try to justify it in terms of what it teaches me. There are some humanities issues that studying early Maryland forces us to think about. The ultimate failure of religious toleration was because the political policy did not allow Maryland Catholics to talk about their religion. Rather than allowing people to talk and come to understand and tolerate their differences, the government imposed restrictions, and toleration failed. The humanities encourage us to talk about our differences, about various points of view. The humanities encourage toleration on all levels.

Perhaps the humanities just help us grow more tolerant as we age.

Maybe, but it is not ever fun to lose any mental or physical powers that you have been accustomed to relying on. You just simply must adjust to aging and go on having a happy and very productive and creative life. But having to adjust at all is awful, and I get mad about it. I think that being mad helps keep one vigorous. You don't want to give up. Be mad. Accept what you have to accept but don't accept anything you don't have to. And don't get lazy. I fear getting lazy. Sometimes it is hard to tell whether a great deal of diminishing activity or resignation is just intelligently accepting the inevitability of aging or simply getting lazy. I surely don't want to get lazy.

An Open Letter to Our Readers:

About a year ago, we decided to take some risks here at the Maryland Humanities Council. Realizing that most people out there didn't even know who we were, much less what we did, we decided to make some changes.

Of course, we still give grants to fund more than two hundred humanities programs throughout the state each year, but we want to reach even more Marylanders. So we are broadening the circulation of our magazine and doubling its schedule; we now publish every other month.

Then we asked you to call or write with themes for future issues. A great many of you responded, apparently wanting to read more about Maryland's unique history and culture and its thriving intellectual life. We've even asked some among you to guest-edit upcoming issues.

For your ideas are terrific—this issue on aging is a direct result of one. Maryland artist Amalie Rothschild suggested that we highlight some of Maryland's creative seniors, who seem to blossom after retirement. About the same time, local scholars began exploring the impact of aging on contemporary society. It gave us just the diversity we were seeking after issues on Maryland baseball, elegant classical design, and the archaeological work at St. Mary's City.

We are also in the midst of badgering producers to send us films, and video and audio cassettes on history and culture to lend free of charge to non-profit institutions throughout our state. Most of these productions are funded by the National Endowment for the Humanities and include such classics as Ken Burns's series on the Civil War. Soon we hope to make available a catalogue listing our offerings.

Seeing how determined we are to spread the word of the council's work in the humanities, a group of energetic young people calling themselves **Humanities For Maryland** has begun its own campaign on our behalf. They are taking information about council grants and programs into a variety of communities throughout our state.

But the scariest part lies just ahead. This month we launch our first annual giving campaign. We don't have a big budget, so don't look for a slick campaign brochure. We'll just be out talking to people like you, asking for help to further our work. It's likely that we'll be a little nervous, and we'll probably make mistakes; but be on the lookout for us and treat us gently. Please remember, it's our first time.

Maryland

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HUMANITIES



African Zion

About This Issue

This issue explores the exhibit, *African Zion: The Sacred Art of Ethiopia*, on view until January 9, 1994 at the Walters Art Gallery in Baltimore. Most of us associate the Israelite word "Zion" with Jerusalem, but Zion also referred to the old Ethiopian capital of Aksum and the Christian nation of Ethiopia. The mysteries of this African Zion are as intriguing as those of holy Jerusalem.

Is the ancient Ethiopian epic claiming that the Queen of Sheba was an Ethiopian who traveled to Jerusalem in search of the wisdom of Solomon true? The story finds the Queen not only meeting Solomon, but having his child. It is through their son, Menelek, that generations of Ethiopian rulers have claimed descent from the kings of Israel. Is the Ark of the Covenant, which disappears from biblical accounts in the 6th century B.C., really secreted away to the Church of Mary Zion in Aksum, Ethiopia?

We do know that Christianity came to Ethiopia and Byzantium in the 4th century. Political and religious turmoil eventually tore these countries apart, but the shared components of their traditional eastern Orthodox religious art remained intact. Both nations relied on icons, illustrated sacred texts, images of Mary and Jesus, scenes from the Passion of Christ, and portraits of monks and holy warriors. Ethiopian Christianity still shares religious rituals with Judaism, including celebrating the sabbath on Saturday, performing circumcision on the eighth day, and not eating "unclean" meat.

African Zion contains over eighty objects of Ethiopian religious art created between the 4th and the 18th centuries. Illuminated manuscripts, icons, and gold and silver metalwork highlight the exhibit, which is funded in part by a grant from the National Endowment for the Humanities. Concurrently, the Walters is also presenting a selection of black and white photographs depicting Ethiopian Orthodox Christianity in America taken by Chester Higgins, Jr. of the *New York Times*. A catalogue published by Yale University Press accompanies the exhibit as well as a twelve-minute presentation filmed in Ethiopia.

The exhibit and catalogue examine a variety of humanities themes: art history, political and social history, archaeology, and comparative religion. Our guest editor is Diane Brandt Stillman, Director of Education at the Walters Art Gallery. Her interest in Chester Higgins' photography led to his exhibition accompanying *African Zion*. Ms. Stillman received her B.A. at Vassar and her M.A. in art history from Columbia. Diane gathered all the photographs in this issue from the Walters Art Gallery. We thank her for teaching us all through this issue of *Maryland Humanities*. We also thank the Baltimore Urban League for its sponsorship of this issue, and we look forward to a long, productive partnership.

Barbara Wells Sarudy
Executive Director



A gilt brass processional cross from Gondar, Ethiopia, decorated with a portrait of Queen Mentewwab, who ruled for her young son, King Iyyasu II, in the 18th century. The incised drawing on the metal cross shows her bowing before Mary and the Christ Child; to her left is St. George with the young woman that he rescued from the dragon. The cross was made with a hollow shaft so that it could be carried in procession on a wooden pole. (Addis Ababa, Institute of Ethiopian Studies, No. 4193.) Photograph by Malcolm Varon, N.Y.C., © 1993.



Baltimore Urban League, Inc., founded in 1924, has achieved great success in advocating equal opportunity for all. Like Maryland, our values are a combination of the strongly practical and the deeply humanistic. We have a tradition of encouraging these values within our community. Baltimore Urban League is proud to sponsor this issue of *Maryland Humanities*.

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*On the cover:
Ethiopian Orthodox Church members in the
Bronx. Photograph by Chester Higgins, Jr.*

African Zion: Holy Land Transplanted—Holy Image Transformed

by Gary Vikan

African Zion, the first exhibition of medieval Ethiopian art to travel to the United States, opens its ten-city international tour at the Walters Art Gallery. It brings together more than eighty works of art dating from the 4th through the 18th centuries. Included are illuminated manuscripts, icons, and metalwork in silver and bronze drawn from the Institute of Ethiopian Studies in Addis Ababa, from monasteries in the central highlands, from the British Library, and from public and private collections in America. The exhibition also includes a video entitled *Dreaming of Jerusalem*, filmed on-site in Ethiopia, and a full-color catalogue.

Why "African Zion"? According to the great Ethiopian national epic *Kebra Nagast* ("The Glory of the Kings"), the Ethiopian Queen of Sheba bore a son, Menelek, by the biblical King Solomon. Menelek is said to have brought the Ark of the Covenant to the ancient Ethiopian capital of Aksum, and it is through him that Ethiopian rulers claimed descent from the kings of Israel. The ancient Israelite title of "Zion," which referred to the holy city of Jerusalem, was applied to Aksum and, by extension, to the Christian nation of Ethiopia. Long isolated, Ethiopian Christianity is still distinguished by the features it shares with Judaism. As a Jewish resident of Addis Ababa wrote in 1962:

When I first came here from Eastern Europe, I was simply overwhelmed at how "Jewish" everything was. Have



Italian (Umbria) painter Pietro Perugino painted this Madonna and Child ca. 1520.

Courtesy of the Walters Art Gallery, Baltimore, No. 37.4750

you been to one of the traditional religious services? What does it remind you of if not a Sabbath morning in an orthodox shul!

Very little Christian art survives from the Aksumite kingdom, which by the 10th century had ceased to exist. However, later Ethiopian art suggests that important Holy Land artistic traditions flourished in Ethiopia as early as the 6th century.

Most of the evidence is provided by illuminated manuscripts, where a special regard for the Holy Land and its sacred sites is reflected in the three miniatures that are customarily placed at the beginning of deluxe Gospel books. These miniatures copy (by way of early, lost intermediaries) the scenes that decorated the flasks of sanctified oil taken home by early pilgrims to Golgotha, the Holy Sepulchre, and the Mount of Olives. However, the story of the Resurrection — with the angel addressing the women who come to anoint Christ's body — is presented not before the rock-hewn cave described by the Gospels, but rather in front of the architectural ensemble built by Emperor Constantine to enshrine that sacred site: the Holy Sepulchre itself (illustration on p. 9).

Although documentation of the Zagwe Dynasty (1137–1270) is scarce, its greatest architectural achievement, a magnificent ceremonial center carved from living rock in the mountains of Lasta, remains. Originally named Roha after a Syriac holy city, it is now known as Lalibala, after the

Zagwe king whose purported tomb there became a pilgrimage site. Tradition ascribes the excavation of the churches to King Lalibala, who was poisoned by his brother in a dynastic plot and three days later rose from the dead. Lalibala claimed an angel had shown him the Seven Wonders of Heaven and commanded him to recreate them from the bowels of the earth. Tradition also tells that a host of angels toiled beside the king during the day and carried on themselves

Ethiopian art seems continually to erupt anew in a symphony of bold color, dramatic outline, and driving rhythm.

throughout the night, completing a vast complex of churches and chapels in only twenty years.

The city of Lalibala attests to the vitality of Ethiopia's dream of the Holy Land transplanted to Africa. The ceremonial center of Lalibala was conceived as a model of the Holy Land — both architecturally and spiritually — and contains its own "Church of Golgotha," "Jordan River," and "Mount of Olives." Making a pilgrimage to Lalibala was considered equivalent to making one to Jerusalem.

Much as the architects of Lalibala transformed the buildings of Jerusalem to suit their own aesthetic and spiritual needs, so the painters of the Zagwe Dynasty, and the Solomonic Dynasty that was to follow (13th to 18th century), transformed the visual arts of the Christian Mediterranean.

Ethiopia became Christian with Byzantium in the 4th century. Even as political events and theological disputes drove these two Eastern Orthodox states ever further apart, they shared images from which they created their sacred art. Artistic expression differed greatly. The art of Byzantium remained infused with a sense of the body's mass, the "feel" of flesh and cloth, and the quiet reserve of classical antiquity; Ethiopian art seems continually to erupt anew in a symphony of bold colors, dramatic outline, and driving rhythm. A saint's face is bright red, his hair jet black, his cheeks and brow untouched by line or shadow. In an art oblivious to the rules of optical



A late 15th-century painting on parchment of Mary with her Son. From a Gospel Book in the Church of Gannata Maryam. Photograph by Malcolm Varon, N.Y.C., © 1993.

"reality," eyebrows descend into the vertical ridge of a nose, following the outline of a distant bird in flight. Goatee, moustache, lips, and collar become the end of a tiny lidded box, or perhaps the side of a huge red barn. A halo is a basket, a basket a halo.

Ethiopian art, among all the arts of medieval Christendom, invents and reinvents itself with the greatest freedom and least predictability. And to this day the same bold visual flavors of color and pattern dominate all aspects of Ethiopia's material culture, from icons to umbrellas.

The transforming force of a culture's indigenous "style" can extend beyond the realm of shapes and colors to encompass the very characterization of incarnate sanctity — for Christianity, the physical appearance of Jesus.

As travelers to medieval Byzantium stood before a famous mosaic portrait of Christ, they were told an anecdote about its creation. Clearly pleased with his nearly finished work, the artist reportedly cried out, "I have made you just as you were!" To which an angry Christ replied, "And when have you ever seen me?" — before paralyzing the unfortunate artist's hands. How rarely is it mentioned that no artist has ever known, either from personal experience or through eyewitness reports from biblical times, what Jesus looked like. An Aramaic-speaking Jew of Roman Palestine, Christ's earliest "portraits" date no earlier than the 4th century.

This accounts for the bewildering variety of images of Christ that have appeared over the centuries and the challenge to understand them. In some beautiful passages from *De Trinitate*, written in the 4th century, Augustine explains that one cannot



Wood panel Deësis (Christ, the Virgin Mary, and John the Baptist, receiving prayers) painted in Crete early in the 16th century. Courtesy of the Art Museum, Princeton University, No. 51-4.

love Christ without knowing him, nor know him without imagining what he looked like. He acknowledges that “the face of the Lord varies infinitely according to the different representation that each person makes” as he or she reads the Bible. One must simply reach beyond, says Augustine, to the truth that lies behind them.

Five centuries later a Greek patriarch and scholar named Photios extended this notion of “imagination” from the individual to his own culture. The Greeks, the Indians, and the Ethiopians, he wrote, think that the Savior came to earth in *their* likeness, but this is no reason to doubt the existence of an historic and unique Christ. After all, the Gospels are still the Gospels, whether written in Greek or any other language.

After another millennium this challenge to understand — and to validate — remains. Consider how thoroughly America’s traditional Eurocentric values are being challenged and enriched by cultural diversity. Last summer a short, provocative film called *The Second Coming* was screened in Baltimore. Produced and co-written by “L.A. Law’s” Blair Underwood, the film depicts a young black Jesus in flowing dreadlocks. This fall at the Walters — a museum rich in European-style sacred portraits — *African Zion* offers medieval Ethiopia’s face of Christ, with its unique fusion of local elements and imported traditions. (But more striking still is the fully African-American image of Jesus that emerges in *A Legacy of Faith*, an accompanying photo essay by Chester Higgins, Jr. on

A 17th-century evangelist portrait of St. Luke, from a Gospel Book made in Lasta, London, British Library, Or. 516.



Ethiopian Orthodoxy in the United States.) For Augustine and Photios, one Jesus would be no less valid than the other.

Dr. Gary Vikan is Assistant Director for Curatorial Affairs and Curator of Medieval Art at the Walters Art Gallery since 1984. He is one of the nation’s leading Byzantinists, publishing extensively in that field of art history and material culture. He has curated *Holy Image, Holy Space: Icons and Frescoes from Greece; Silver Treasure from Early Byzantium and Images of Penance, Images of Mercy: Southwestern Santos in the Late 19th Century at the Walters*. The catalogue he edited for the Silver Treasure exhibition won the prestigious Schlumberger prize for a publication in Byzantine studies. He has also written on the phenomenon of Elvis as icon.

The Royal Patrons of Ethiopia's Sacred Art

by Marilyn E. Heldman

For Americans the concept of the separation of Church and State is so fundamental that it is written into the Constitution of the United States. However, this is a relatively modern idea, one that even today is not universally endorsed. In nations where religion and secular office are combined, heads of state are free to assert that they rule by divine will, and they may freely support religious institutions with resources of the state.

In ancient Ethiopia, Christian emperors claiming to be descendants of the great biblical king, Solomon, asserted that they ruled by divine right. Staunch supporters of the National Ethiopian Church, they founded churches and gave land to monastic communities of nuns and monks who left the secular world in order to live a religious life. Ethiopian emperors were patrons of sacred art, and had the walls of their royal churches painted with religious subjects. Artisans working in monasteries created by imperial order illustrated manuscripts, icons, and metal crosses.

Emperor Ezana, a ruler of Ethiopia's ancient city of Aksum, converted to Christianity in the year 333 according to Ethiopian tradition. Ezana marked his religious conversion by adding the sign of the cross to his coins, and from then on the gold, silver, and bronze coins minted by the rulers of the Aksumite state were decorated with the cross as well as with portraits of the reigning emperor.

One of Ezana's successors, Emperor Kaleb, who ruled between 520 and 540, built the very large cathedral at the capital city of Aksum. The cathedral was dedicated to Zion, copying the name of the important church that had been built on Mount Zion in

Jerusalem. In the 6th century, Aksum was more than a political center; because of the great church of Zion, it became a holy city.



Parchment painting, portrait of four rulers of Ethiopia's Zagwe dynasty (left to right): St. Yemrehanna Krestos, St. Lalibala, St. Na'akkweto la'ab, and King Harbe. (National Library, Addis Ababa.)

At some time during the Aksumite period, probably by the 6th century, the Bible was translated from Greek into Ge'ez, the language of the people of the Aksumite state. They used a phonic alphabet — the only one developed in Africa — which the modern state of Ethiopia continues today. Until recent times, most books produced in Ethiopia were copied by hand and were religious in nature.

Aksum was abandoned as a capital city in the 8th or 9th century, but because it was home to the Zion cathedral, it continued to be Ethiopia's holy center. A city known today as Lalibala, in the mountainous region of Lasta, was the capital of Ethiopia in the 12th and

13th centuries. Legend has it that Emperor Lalibala himself ordered the city's ten churches to be cut from these mountains, but this ambitious project was probably supported by several kings, among them certainly Yemrehanna Krestos. They appear in a portrait of the four great rulers of Lasta, painted at Lalibala during the 17th century. Instead of crowns, the kings wear halos and carry books, signs of their wisdom and holiness. Their robes are decorated differently, but the kings themselves look very much alike, their identities established only by the names written beneath them.

Emperor Fasiladas, who reigned from 1632 to 1667, established a capital at a town called Gondar, north of Lake Tana, where he built a castle and seven churches. Later emperors followed his example by building more castles and founding more churches at Gondar, which were lavishly decorated with paintings, imported mirrors, and fabrics. Most fell long ago to fire, invasion, and civil war, but some structures and furnishings still remain as reminders of the period when Gondar was the capital of Ethiopia.

The emperors at Gondar adopted a panel painting of Christ with a Crown of Thorns as their special icon. Although the present location of this panel painting is unknown, Ethiopian paintings of the 17th and 18th centuries show us copies of this picture. When the emperor was at home at Gondar, the picture hung in the emperor's palace or castle. When the emperor went into battle, the picture went with him. If the emperor wished to be certain that his subjects were loyal, they were asked to swear an oath of allegiance before the icon.

Our Lady Mary and her Beloved Son with saints and the apostles; a diptych attributed to the Ethiopian painter Fre Seyon. (Addis Ababa, Institute of Ethiopian Studies, No. 3980.)



A triptych (three panels joined together) of Mary and the Christ Child, painted at Gondar in the later part of the 18th century, shows this particular painting of Christ. The person for whom the triptych was painted is unnamed, but his portrait shows a well-dressed Ethiopian nobleman. He wears a fancy sword beneath a wrap-around skirt made of thin white fabric. Such swords were status symbols that only noblemen were allowed to wear.

Emperor Zara Yaeqob (r. 1434–68) is one of Ethiopia's best known rulers. As a boy he was schooled at a monastery by some of the country's most brilliant scholars, and even after he became emperor at the age of thirty-four, he maintained his interest in theology and affairs of the Ethiopian Church. He was devoted to Our Lady Mary, the mother of Jesus Christ, and introduced into the calendar of the Ethiopian Church thirty-two annual festivals in her honor. He supported a workshop of painters at his court and encouraged the production of trip-

tychs and diptychs (two joined panels) with portraits of Our Lady Mary.

A monk named Fre Seyon was one of the painters who worked for Emperor Zara Yaeqob. Ethiopian painters did not sign their work, but Fre Seyon's name is known because he signed one of his works, a large panel painting of Our Lady Mary. In the note that includes his signature, he wrote that he painted the painting during the reign of Emperor Zara Yaeqob for the monastery of St. Stephen, located on

Daga Island At Lake Tana. Through this signed devotional image it is possible to attribute other unsigned paintings to Fre Seyon.

The diptych above from the Museum of the Institute of Ethiopian Studies at Addis Ababa University, Ethiopia, may have been painted by Fre Seyon. One panel shows Mary with the Christ Child; the inscription reads: "Mary with her Beloved Son." On the opposite panel are portraits of the Twelve Apostles and two soldier saints, George and Theodore, riding horses like Ethiopian noblemen (who could afford the expense of keeping a horse).

From the 15th century onward, portraits of Our Lady Mary became a popular subject of Ethiopian painters, just as the festivals of Mary introduced by Emperor Zara Yaeqob are still celebrated today in Ethiopia's churches. There has been one change: Christianity is no longer the official religion of Ethiopia.



Triptych portraying Christ with a Crown of Thorns, Our Lady Mary and her Beloved Son, the Crucifixion, and an Ethiopian noble, for whom it was painted. (Addis Ababa, Institute of Ethiopian Studies, No. 3524.) Photograph by Malcolm Varon, NYC., © 1993.

Dr. Marilyn Heldman is Adjunct Associate Professor in Art History at the University of Missouri-St. Louis. She is curator of African Zion: The Sacred Art of Ethiopia. Her forthcoming book is entitled The Marian Icons of the Painter Fre Seyon: A Study in Fifteenth-Century Ethiopian Art, Patronage, and Spirituality, for which she received support from the Getty Grant Program.

A Conservator's Journal:

Notes from a Visit to Addis Ababa

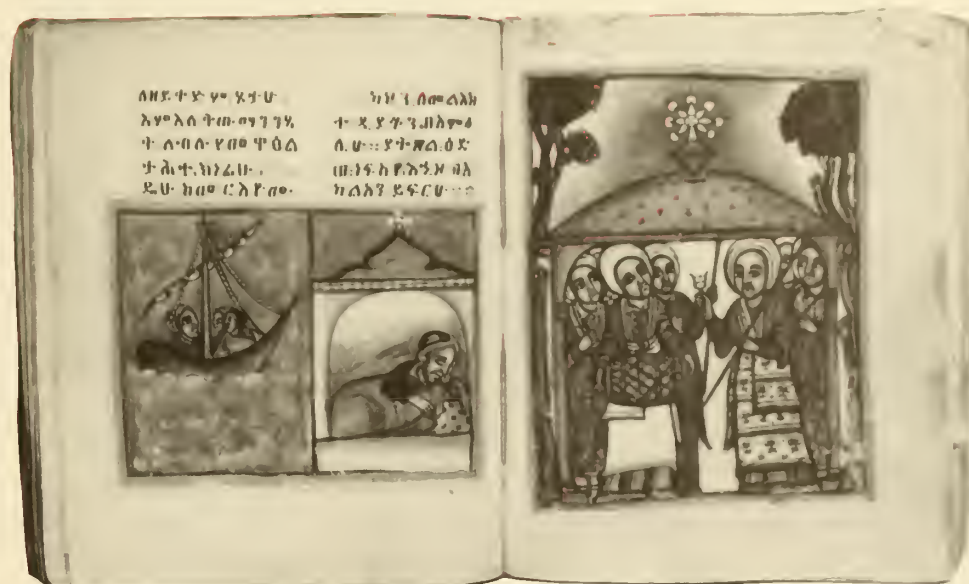
by Manuel Theodore

It is June — the rainy season — and I've come to the Institute of Ethiopian Studies in Addis Ababa to examine works of art selected to become part of *African Zion*. The pieces come from the central and northern parts of the country, and they are being brought together at the institute to be examined, photographed, approved for loan, and ultimately sent to the United States for the exhibition.

I am the conservator, and my initial responsibility is to come to Ethiopia and determine which pieces requested by the curator, Dr. Marilyn Heldman, are in satisfactory condition to travel, which pieces might require conservation treatment prior to leaving, and which of the works of art will need special handling, packing, or installation. This information will be thoroughly documented in extensive condition reports, and this "conservation notebook" will travel with *African Zion* wherever it is shown.

Some of the pieces have come to the institute from small collections far from the capital city — from monasteries, churches, libraries and the Patriarchate. The majority, however, are from the permanent collection of the institute itself, and though I've seen most of them in reproduction, I feel the excitement of being able to see these works of art for the first time — up close and in hand.

Of course, all persons who are involved in art exhibitions experience the joy of discovering new works of art, but conservators can very quickly lose their sense of wonder, can lose sight of beautiful woodcarving and see nothing but a surface peppered with alarming woodworm holes, see not a magnificently painted landscape, but a canvas that needs re-stretching, or come away from an artist's retrospective thinking, "The varnishes were too



This manuscript of sermons in honor of the Archangel Michael was copied and decorated with pictures at the order of an emperor whose name was erased seventy or eighty years later and replaced with the name of a noble, Dajazmach Subagades, who died in 1831. The painting on the right shows a cutaway view of an Ethiopian church, within which are priests, one of whom plays a liturgical drum or kabaro. (Church of the Archangel Mikael, Ankobarr.)

glossy." But here in Addis Ababa I'll be one of the first people to see the exhibition, and I look forward to that initial encounter when the art speaks directly, and only, to me.

On my way to the campus I walk past a small health clinic, a number of caged, sleeping lions, and an army of very eager shoeshine boys. Before I enter the institute, a shoeshine boy walks up to me, puts down his kit of polishes and brushes, and introduces himself as Engdawork Kibret. I ask him why so many boys shine shoes and he says, "You'll see. The rains will come suddenly, happens every day. The streets will turn to mud and you'll need a shine." Engdawork tells me that

he likes my shoes and that I need a shine right now. He asks, if I'd be so kind, would I send him a pair of shoes from America? He'll provide a tracing of his feet. Also he'd like information about entrance requirements to colleges and universities in the States. He wants to become a doctor and hopes to win a scholarship to pay for his tuition. I agree to do these things and as we say goodbye, I see that the big billowy white clouds that had been racing overhead are turning dark.

In the top floor galleries, I begin to look at the institute's collection, starting with the vitrines of processional and handcrosses. They are of varying sizes, made of wood, iron, silver, brass, and bronze. They have elaborate

designs, all with a core cross at their centers, intricately carved or formed by the lost wax method, sometimes incised or stamped with surface drawings or decorations. And there seem to be hundreds of them. Most date from between the 15th and 17th centuries.

My thoughts wander back to staff meetings at the Walters Art Gallery earlier in the year, at which all aspects of the exhibition were discussed, debated, and ultimately planned. Conservation personnel tested all materials that would be used in the construction of the gallery design to assure that they were free of any acids or fumes that could be harmful to the works of art. We decided that an environment of sixty-eight to seventy degrees fahrenheit and 50 percent RH would be best for these pieces. We planned the placement of the objects and construction of the vitrines to guarantee their security. We would allow light levels of between five to seven footcandles for manuscripts and ten footcandles for icons. These would give sufficient light for viewing but not endanger light sensitive materials. Also, no ultra-violet light would be permitted in the galleries. We would eliminate all natural light and the use of UV filters for gallery lighting. Conservation personnel would receive, maintain, and keep secure the pieces the curator had chosen. And now here I am, looking at the art we had so carefully planned for.

Entering the next gallery, I see case after case of icons and manuscripts. Before I begin to document the condition of these pieces I spend some time looking at them as they are exhibited here at the institute. I begin to get a general feeling for the pieces and note differences and similarities between them. I compare the masterful hand of well-known and highly regarded artists such as Fre Seyon, who painted in the 15th century, with the more idiosyncratic, personal, or regional styles of lesser known or anonymous

artists. I pick my personal favorites and hope they make it into the *African Zion* exhibition, because I'll so enjoy working with these pieces for the next two years.

All of the icons are executed in a kind of tempera on primed wood panels. Very often they have some wood carving in abstract designs around the edges of the painted surfaces and sometimes on their reverse sides as well. There are single panel icons, diptychs and triptychs and even some which are double diptychs, that is, as many as six painted scenes depicted on one icon. The wings of these multi-panel icons are held on to the main panel with cord or leather strips. The colors used in the painting are bright and appear unfaded and are not covered with heavy layers of varnish or oil as one finds with many Russian or Greek icons. Some of the wood shows evidence of previous woodworm infestation, but I cannot find any present activity by insects. Aside from minor flaking of paint and some water and candle wax damage, the icons appear to be in good condition.

The manuscripts are similarly constructed of leaves of parchment bound with cord or leather strips and with wooden front and back panels, many of which are covered in plain or tooled leather. Most show their wear with leaves torn, frayed, and soiled where fingers have turned the pages for centuries. Because they have been used continually in churches up to these past few decades and kept in extremely unstable climatic conditions, many of the parchment leaves are cockled, and some flaking of ink and paint in the illuminations has occurred. We will have to reattach these areas of loose colors before the manuscripts leave Addis. Also there are many water stains, and a few dried and flattened insects are pressed between the pages. None are living, however, as all of the books have been

treated with an insecticide before entering the institute collection. To avoid the possibility of individual illuminations fading from prolonged exposure to light, curators chose several from each manuscript which can be exhibited in rotation for short periods of time. Only those pages are selected which open easily as no undue stress must be put on the spines or covers of the books.

As I finish examining the manuscripts, I see two monks enter the room and station themselves nearby. They are couriers for the books here to ensure that no illuminations are removed from the manuscripts. Afterward, they will put the books into their old sack cloth covers, tuck them under their arms and rush them back to the Patriarchate.

I then review the specifications for mounts for the icons and cradles for the manuscripts, as well as determine how the objects will be wrapped, cushioned, and supported in the packing crates for traveling. The most crucial issue concerns the icons, as diptychs and triptychs might travel either open or closed depending on factors such as weight, warpage of the wood, and sensitivity of the paint surfaces.

It's 1:00 P.M. — siesta time — and I head out for the university guest house.

As I leave the Institute I feel the first drops of rain and see huge dark clouds blowing above the city. Out in the street I spot Engdawork. As I approach him I realize that I don't see his shoeshine kit. When I ask him if he's not shining shoes today, he points to an overturned peach crate on which he has stacked boxes of matches, razor blades, and shoestrings.

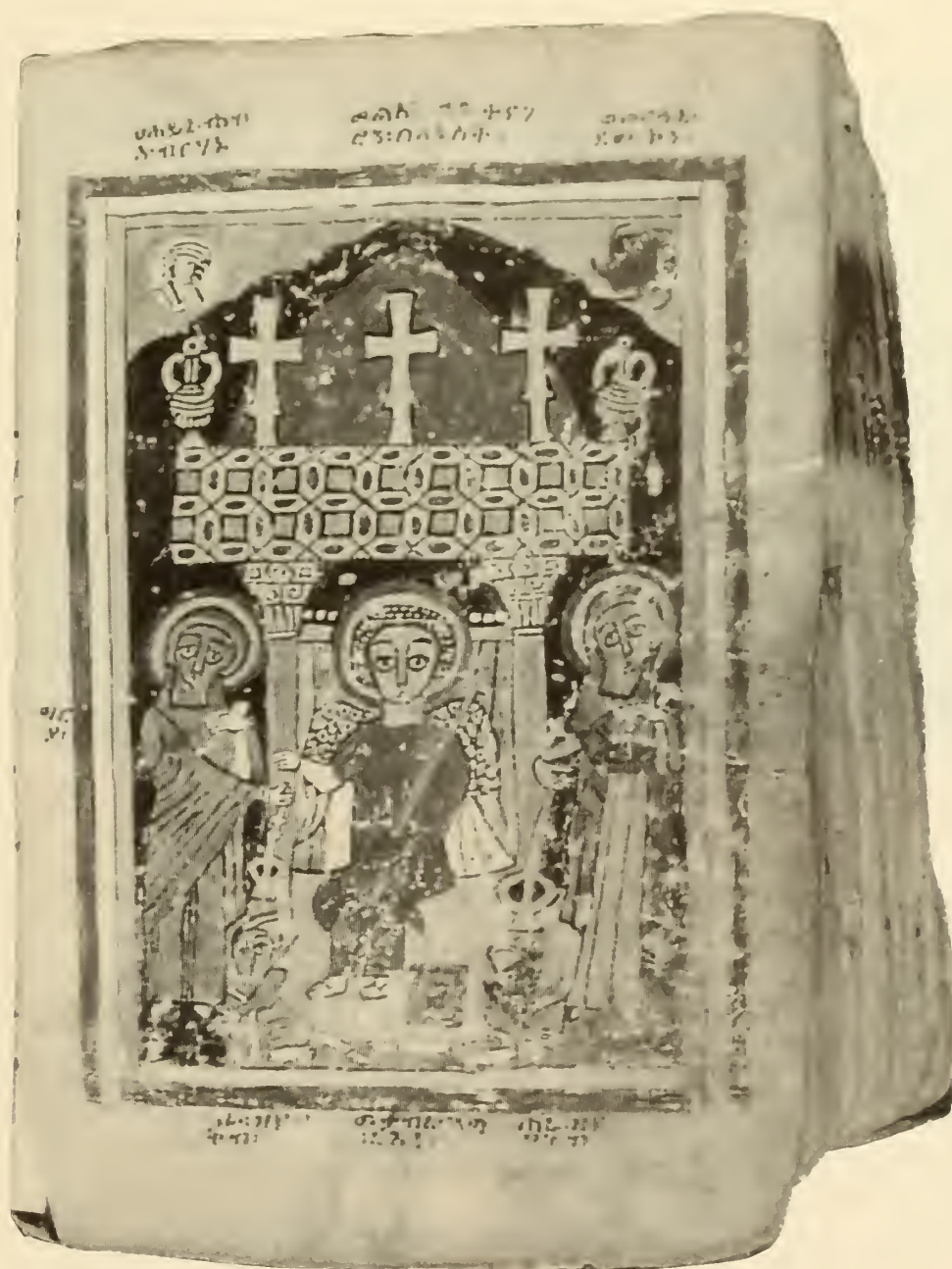
"I've expanded the business," he says. "You have to branch out, diversify, or your business shrinks and dies." He

winks at me, and we laugh together. Suddenly it starts to rain heavily, and he pulls me under a tree. "Come into my office," he says, "I want to give you these." He hands me two pieces of white paper, one with a tracing of his bare foot, labeled "Engdawork's foot without shoe," and the other showing an outline of his shoe with "Size 42" written at the heel. "If you come back—" he says.

"I'll send the shoes to you," I say, "Along with the information about schools."

I wish him well, say goodbye and continue down the wet street past my favorite-named hotel, the "Hotel Extreme." I reach the dormitory after a twenty-minute walk, and by this time I am drenched. After drying off, I lie down for my siesta and think forward to the day in September when the works of art I've been examining quietly here in Africa will arrive in America. On that day, I'll feel both the excitement of a child at Christmas and the anxiety of an emergency room doctor as we bring each icon, manuscript and cross out of its crate. Then many Americans will get their first look at the sacred art of Ethiopia, and I believe that they'll be just as thrilled with the discovery as I've been here in Addis today.

Manuel Theodore is a conservator of painting and icons, maintaining a private practice in Baltimore, Maryland. He is a former member of the Walters Art Gallery conservation department. Currently he is acting as conservation consultant for two major traveling exhibitions: African Zion: Sacred Art of Ethiopia and Gates of Mystery: Holy Art of Russia. From 1988 to 1990 he acted in the same capacity for the exhibition Holy Image, Holy Space: Icons and Frescoes from Greece. In 1994 he will work to preserve the icons in the Church of the Panaghia, Olymbos, on the Greek island of Karpathos.



Created in northern Ethiopia in the 14th century, this page from an illuminated manuscript, part of the Dabra Maar Gospels, Tegra, portrays the women visiting Christ's tomb. Photograph by Malcolm Varon, N.Y.C., © 1993.

Chester Higgins, Jr.:

A Photographer's Committed Life

by Diane Brandt Stillman



Chester Higgins, Jr. Photograph by Victoria Feldman.

With the soul of a poet and the eye of a photographer, Chester Higgins, Jr. has committed himself to completing a project that many might find daunting: capturing on film the wide variety of religious practices of Africans in the Diaspora. Higgins, a staff photographer for the *New York Times*, was raised as a Protestant but became fascinated with the myriad religious ceremonies he witnessed in the New York metropolitan area in which African Americans partipate in rituals ranging from Ethiopian Orthodox

Christianity to the sacred tenets of Nubia.

As a college student Higgins knew that, for him, writing was too slow a way to portray the rich aspects of black life as he wished. As he put it, "...in photography I could consolidate a concept and dispense with it in a fraction of a second." So it was that he found his life's goal:

Essentially I've been searching for all the different manifestations of the global family of African people. They

enjoy many dimensions, including modern assimilation and historical connections, that contribute to a homogeneous African identity. My search for the essence and manifestation of my Africanness has taken me to some thirty countries over the past twenty-four years to explore the nature of the African personality, and the photographs produced during this liberating odyssey transcend the bounds of time, of place, and portray the humanity of African people.

His first job after college resulted in a five-page layout in *Look* magazine on Jesse Jackson in Chicago. Since that time his photographs have appeared in *Life*, *Time*, *Ebony*, *Essence*, *Encore*, *Fortune*, and *Black Enterprise* magazines. After a period of freelancing in the early 1970s, he accepted a full-time job with the *New York Times* in 1975. Several of his collections have been published, notably those examining the experience of black men and black women, as well as a study of black Americans between 1850 and 1950. He is currently at work amassing photographs for his upcoming book, *Feeling the Spirit: The Family of Africa*.

In his quest to document the religious practices of Africans in the Diaspora, Higgins has attended open-air meetings on the streets of Brooklyn, commemorative services by the ocean on Coney Island, and synagogues in Harlem. "I'd enter a Brooklyn brownstone and step through a portal to Brazil."

... in photography I could consolidate a concept and dispense with it in a fraction of a second.

We are Africans not because we were born in Africa, but because Africa was born in us.

The rituals Higgins has most extensively photographed are those that take place in the Ethiopian Orthodox Christian church. Higgins visually demonstrates the survival and vitality of this African faith — from the rock-cut caves of Lalibala to the tough streets of the Bronx. There he has been surrounded by parishioners wearing the *shamma*, the traditional white robe of Ethiopians, in a church setting that conveys the antiquity of their religion. Prayers are chanted by the priest in Ge'ez, an ancient Ethiopian language, and Bible passages are read in Amharic, the modern language of Ethiopia, then repeated in English for the benefit of the congregants who are overwhelmingly American or West Indian converts. Surrounding them are the painted icons familiar to their Ethiopian brethren some six thousand miles away. Art and ritual unite the African Americans with their Ethiopian sisters and brothers just as do the rituals of Muslims and Jews around the world. To see Higgins's photographs of the priest washing the feet of the parishioners is to feel steeped in ancient tradition.

Higgins had already made fourteen trips to Africa when, in 1992, he returned there to photograph the reinterment of His Majesty Haile Selassie on the one hundredth anniversary of his birth. He asked his son, Damani, to accompany him as his assistant. They spent three weeks together in Ethiopia and Egypt; Higgins wanted his son "to experience the ecstasy I felt on my first visit to Africa when I was in my twenties." During their four-day trip to the ancient city of Lalibala, with its magnificent rock-hewn churches, Higgins dreamt of a father anointing the head of his son with sand, which led him to want to perform a similar ceremony with Damani in the tombs at



Archbishop Yesehaq of the Ethiopian Orthodox Church washes the feet of a young parishioner. Photograph by Chester Higgins, Jr.

Luxor, Egypt. This they did inside an 18th Dynasty pharaoh's tomb in front of a wall painting of Osiris. Higgins told Damani, "I, your father, anoint the crown of your head with the soil of Africa. This piece of earth is a symbol of the lives of your ancestors.... We are Africans not because we were born in Africa, but because Africa was born in us. Look around you and behold us in our greatness. Greatness is an African possibility; you can make it yours."

For Chester Higgins, the separation of time and space between the Africa of the Pharaohs and Ethiopian greatness and the present does not exist, not in his mind and not in the eye of the camera.

Diane Brandt Stillman is the Director of Education at the Walters Art Gallery. At the Walters she served as the curator for the exhibition Silver Treasure from Early Byzantium and producer of the permanent video installation in the medieval galleries, Legacies from an Age of Faith. Ms. Stillman is a member of the visiting faculty of the University of Delaware, where she most recently taught a course on museum education and interpretation. She is a frequent lecturer in art history and has written numerous articles on the subject of living history as an interpretive device in art museums.

The Maryland Humanities Council Board

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Maryland Humanities Council Elects Officers and New Members

The Maryland Humanities Council announces its new officers for 1993-94. They are: The Honorable Gilbert Gude, Chairperson, former Congressman and Executive Director of the Potomac River Consortium; Dr. George H. Callcott, First Vice Chairperson, Professor of History at the University of Maryland College Park; Mr. Raymond V. "Buzz" Bartlett, Second Vice Chairperson, Director of Community and Public Relations for Martin Marietta Aero and Naval Systems, Bethesda; Ms. Gwendolyn E. Freeman, Fiscal Agent, teacher of English, psychology, theatre and communication arts at Stephen Decatur High School, Berlin; and Mr. Steven C. Newsome, Legislative Liaison, Director of the Anacostia Museum of the Smithsonian Institution.

Gov. William Donald Schaefer has appointed two new council members. They are Robert B. Kershaw, Esquire,

managing principal of the commercial litigation law firm of Quinn, Ward and Kershaw in Baltimore; and Marshall A. Elkins, Esquire, Senior Vice President and General Counsel of Integrated Health Services, Inc., a national health care organization based in Owings Mills.

The council also announces the election of five new members. They are Dr. Andrea G. Hammer, Associate Professor of English, St. Mary's College of Maryland; Dr. Sharon Harley, Director and Associate Professor of the Afro-American Studies Program at the University of Maryland College Park; Dr. Stephen J. Herman, President of Garrett Community College, McHenry; Mr. Kenneth G. Rodgers, Associate Professor of Art at the University of Maryland Eastern Shore, Princess Anne; and Dr. Barbara B. Roque, Dean of Advancement at Allegany Community College, Cumberland.

Free Loan Exhibits

The **Maryland Humanities Council** has several exhibits available for loan to your organization.

Seeds of Change

Developed by the Smithsonian Institution for the Columbian Quincentenary, the exhibit explores the forces of encounter and exchange that altered both the Old and New Worlds.

To Preserve These Rights

Features the text of the *Bill of Rights*, graphics, captioned photographs, and commentary from well-known scholars, jurists, and statesmen.

The Blessings of Liberty

Covers topics such as the Articles of Confederation, the anti-Federalist argument, ratification, and the Bill of Rights.

There is no charge for use of an exhibit other than UPS shipping charges to return it to the council. For more information contact Jennifer Bogusky at 410-625-4830.

Money Available

Non-profit organizations and community groups are eligible to apply for grants from the **Maryland Humanities Council**. Staff members will help you plan programs and work on grant applications. To request application guidelines and forms, please call or write the council (address and phone number on back cover).

There are two kinds of grants. Minigrants, requesting \$1,200 or less should be submitted at least six weeks before your project begins. There are no submission deadlines for minigrants.

Regular grants requesting more than \$1,200 should be submitted by the following deadlines:

First Draft	Final Draft	Decision
February 15, 1994	March 31, 1994	May 14, 1994
June 15, 1994	July 31, 1994	September 17, 1994

Contact Margitta Golladay at 410-625-4830 for information on how to increase the cash donations to your humanities project with matching funds from the U.S. Treasury.

Scholars . . . Share Your Knowledge

Humanities scholars . . . the Maryland Humanities Council needs you to share your knowledge with the community.

Sign up now for the council's Scholars Bank. You may choose to speak to public groups, consult with our applicants, or help us evaluate the humanities projects we fund.

Humanities scholars are usually considered those who hold a Ph.D. or terminal degree in a humanities field. They should be engaged primarily in the study, research, writing, and/or teaching of one of the humanities disciplines.

Interested persons should call Polly Weber at 410-625-4830 for more information.

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*Ethiopian prayer book employing a phonetic alphabet with a painting of the Birth of Christ and a prayer to his mother, Mary.
(Addis Ababa, Institute of Ethiopian Studies, MS 75.)*

Calendar of Humanities Events

The following programs, scheduled to take place from November 1 through September 1995, are receiving funds from the **Maryland Humanities Council**.

Council grants are made possible through major support from the National Endowment for the Humanities. Maryland's Department of Housing and Community Development Division of Historical and Cultural Programs, corporations, foundations, and individuals provide additional funding. Since dates and times are subject to change, we suggest you contact the project's sponsor before attending any event.

Through
June 1994

Five Humanities Residencies in Literature

Five literary residencies featuring Carolyn Forché, Michael S. Harper, Seamus Heaney, Rita Dove, Michael Dirda, and other scholars will produce public programs, events, and cable television productions for teenagers, adults, and senior citizens. Events include Dove addressing the audience about keeping poetry in the public eye, Harper reading Sterling Brown's works (an African-American poet from Howard County) and Dirda sharing aspects of his own experience as a reader.

Contact: *Ellen Kennedy, 410-730-7524*

Sponsor: Howard County Poetry and Literature Society

Funding: \$3,271.90 outright, \$8,535.00 matching, #223-R

Through
September 1994

Out of Sight—Out of Mind: An Examination of Attitudes About the Poor and Homeless in Carroll County, Maryland 1837–1966

A nineteenth-century almshouse (Carroll County Farm Museum) will serve as the focus for a discussion of treatment and attitudes toward the poor and homeless. A series of six newspaper articles on the topic will be published in the *Carroll County Times*, and a booklet containing the articles and a reference list will be published and made available at the museum. Research material will be used to train docents to interpret the almshouse for visitors.

Contact: *Lyndi McNulty, 410-876-2667*

Sponsor: Board of Carroll County Commissioners

Funding: \$4,677.00, #220-R

Through
October 1994

Into the Mainstream: The Transformation of a Jewish Community in Maryland's Capital City, 1945–1965

A traveling exhibit documents the experience of the Annapolis Jewish community from 1945–1965. Selections from two collections of oral history interviews will narrate the twenty-five photographs that will be exhibited in Annapolis, Baltimore, and Frederick. Public programs in Annapolis and Baltimore will explore the entrance of the American Jew into the mainstream in the post-war generation.

November
through
December 19

Location: Lloyd Street Synagogue, Baltimore

Contact: *Mame Warren, 410-269-0241*

Sponsor: Congregation Kneseth Israel

Funding: \$4,693.50, #191-R

Through
October 1994

**The Search for an American
Environmental Ethic**

An environmental lawyer, humanities scholars, and a scientist will research and design a documentary film that will dramatize the search for an American environmental ethic. Case studies ranging from the current campaign to restore the Chesapeake Bay to the struggle to save the whales will be used to illustrate the basic concepts and competing schools of thought in contemporary environmental ethics.

Contact: John Greer, 301-405-6377
Sponsor: Maryland Sea Grant College
Funding: \$7,908.00, #221-R

Through
December 1994

**Reminiscence and Renewal:
The Unsettling Journey of New Americans**

A bilingual interpretive exhibit will document the acculturation process of recent Jewish immigrants from the Soviet Union. Scholars in immigration and Soviet history will provide background for the exhibit's story told through photographs and oral history excerpts. The exhibit will be on display at the Jewish Historical Society and at the Jewish Community Center of Greater Washington in Rockville. The grant also supports planning for a historical dramatization.

Contact: Barry Kessler, 410-732-6400
Sponsor: The Jewish Historical Society of Maryland
Funding: \$6,160.00, #228-R

Through
April 1994

**Seniors Study History
and Literature**

Enhancing senior citizens' understanding of literature and American history will take place in ten reading discussion programs at the Holiday Park Senior Center. The first series of five sessions explores the evolution of a bitterly divided, largely agricultural young republic, into an industrial and urban giant following the Civil War. The second series examines the lives of five women through autobiography. Audience discussion will follow each session. The second part of the series is scheduled for February-April 1994.

November 30
10:00 A.M.

Location: Holiday Park Senior Center
Contact: Helen R. Abrahams, 301-468-4448
Sponsor: Holiday Park Senior Center Advisory Council
Funding: \$2,300.00, #208-R

Through
December 2

Women and the Immigrant Family

An opportunity to explore the lives and experiences of women in the immigrant family is available to teachers, students, and the general public in a series of eight lectures. Scholars and panels of immigrants will discuss topics such as "old" and "new" women immigrants; the identity, work, education, and role of women in families; the influence of women on the community; and literature written by women immigrants. Lectures will be held at the Montgomery County Board of Education, Rockville.

December 2

Eastern European Jews

Contact: Kathleen Carroll, 301-405-7325
Sponsor: The Center for Renaissance and Baroque Studies
Funding: \$6,244.00, #178-R

Programs Completed:

December 9
7:00 P.M.

Critics' Residency Program

"The Critic As Social Catalyst" is the topic of the 1993 Critics' Residency Program and will include Susana Torruella Level, chief curator and acting director at El Museo del Barrio in New York and Robert Atkins, author of *Artspeak* and *Artspoke*. The program will include a public forum to encourage an exchange of ideas about art and art criticism and a catalog documenting participants' work as well as informing readers about the role of art criticism.

Contact: Charlotte Cohen, 410-962-8565
Sponsor: Maryland Art Place
Funding: \$1200.00, #818-R

Through
September
1995

What I Learned About My Grandparents

Teachers and students will attend an oral history workshop to learn how to interview Allegany County citizens about the social, political, cultural, and economic impact of the post-World War II period on the community. The goals of the program include promoting dialogue between various generations and creating a permanent record of the students' finding for the whole community. A public presentation of the project will take place in Frostburg in September 1995.

Contact: Robert D. Whetzel, 301-777-0882
Sponsor: Allegany High School
Funding: \$1200.00, #814-R

Thomas Jefferson Exhibition

An exhibition about Thomas Jefferson, his home, and gardens was created to inform, educate, and entertain the general public and school children from Somerset, Worcester, and Wicomico counties. Categories within the exhibition included Jefferson as architect, gourmet, statesman, musician, gardener, and inventor.

Sponsor: Somerset County Library
Funding: \$909.60, #813-R

Women and Music in the Islamic World

A three-part series on women and music in the Islamic world: North Africa, the Middle East, and South Asia. Panel discussions involved an ethnomusicologist, an anthropologist, musicians who explored the tensions between Islamic law and the women's movement in the performing arts, influences of European and American feminism, and functions of music and dance in the Islamic world.

Sponsor: Concert Society of Maryland
Funding: \$1200.00, #815-P

Hispanic Heritage Month Exhibit

An exhibit created to foster and increase awareness of the cultural contributions of Hispanic people throughout history traveled to area schools, libraries and universities. The exhibit included fifty-three black and white photographs accompanied by biographical data detailing the accomplishments of prominent Hispanic and Latin American scientists, writers, philosophers, and artists.

Sponsor: Centro De La Comunidad, Inc.
Funding: \$1,200.00, #817-P

Maryland in the Depression

A one-hour documentary on the Depression in Maryland aired in November as a companion to a nationally broadcast series on the Great Depression. Scholars and oral history interviews explored topics such as the role of political leaders, charitable activities, labor strikes, effects on African Americans, entertainment, and the impact of the New Deal on Maryland. A bibliography, teacher's guide, and discussion guide accompany the video.

Contact: Helen Jean Burn, 410-484-0592
Sponsor: Maryland Public Television
Funding: \$15,100.00, #230-R

Projects Coming Soon:

Poison Pens: Dissecting the Mystery Novel

Four public lecture/discussions will explore the mystery novel as a reflection of social change. Scholars, mystery writers, and the public will discuss the mystery story and gender, violence, minority cultures, and the changing modern world. Events will be held at the New Carrollton Library, Harmony Hall Senior Center, and Prince George's Community College.

February–April 1994

Contact: Marianne Strong, 301-322-0576

Sponsor: Prince George's Community College

Funding: \$6,422.00, #214-R

Remembering Olde Baltimore: A Senior Humanities Festival

Folklorists and historians will present a series of forty-one programs on Baltimore history to eighteen senior centers in Baltimore County. Seniors will join scholars in discussing themes such as "A History of Baltimore's People, Port, and Industries," "Secretaries of Baltimore in 1940s," "Street Arabbers," "Shopping in Downtown Baltimore, the 1920s to the 1950s," and "Baltimore During World War II."

Spring 1994

Contact: Carol Lienhard, 410-887-4141

Sponsor: Baltimore County Department of Aging

Funding: \$6,925.00, #219-R

Friday Night Lectures: A Distinguished Scholar's Forum

Nationally known scholars will participate in the Friday Night Lectures series at St. John's College. A wide variety of topics will be explored, including "Milton and Antiquity," "Greek Tragedy," "Leo Strauss," and "Indian Dance." Following each lecture members of the community, faculty, and students will join the speaker in an informal discussion.

January–May 1994

Contact: Eva Brann, 410-626-2511

Sponsor: St. John's College

Funding: \$6,364.00, #224-R

War and Sociology: A Film Retrospective

A series of twenty-four prize-winning films from and about other countries accompanied by commentary and discussion by Humanities scholars will be presented twice monthly at Bowie State University for its students and faculty and for residents of Prince George's County. The film will provide insights into the culture, society, attitudes and customs of people of a given country. Themes include African films, films about World War II, and films from Australia.

July 1, 1994–June 30, 1995

Contact: Mario Fenyo, 301-464-7546

Sponsor: Bowie State University

Funding: \$4,915.00 outright, \$1,500.00 matching, #225-R

Music, Mayhem, and Morality in Revolutionary Maryland

Furnace Town historic site will provide a lively setting for a Revolutionary War encampment, informative presentations, and historical recreations. A closer look at the period will be provided through lectures, demonstrations, and storytelling about music, religion, and folkways during the American Revolution. To encourage interaction between scholars and the public, a handbook with background information will be distributed to attendees.

April 9–10, 1994

Contact: Suzanne Conner, 410-632-2032

Sponsor: Furnace Town Foundation, Inc.

Funding: \$4,556.00, #227-R

Mary Silliman's War

A two-hour dramatic film based on the actual experience of the Silliman family during the American Revolution will be made for public television. The film is based on the biography, *The Way of Duty: A Woman and Her Family in Revolutionary America*, by Joy Day Buel and Professor Richard Buel, Jr. It is the first film to present the war from a woman's point of view. Other themes include the impact of war on civilians, religion and war, and the Patriot/Tory division.

Contact: Steven Schecter, 909-592-8952

Sponsor: Institute of Early American History and Culture

Funding: \$3,000.00, #229-R

NEH Grants to Maryland Institutions and Scholars

EDUCATION

College of Notre Dame of Maryland, Baltimore, Theresa M. Dougherty, Project Director. Up to \$107,721 outright funds. To support a four-week summer institute on topics in classical scholarship and related Latin texts for twenty-four high school Latin teachers from the mid-Atlantic region.

Hood College, Frederick, Carol A. Kolmerten, Project Director. Up to \$58,038 outright funds. To support a four-week study program for sixteen faculty members on American narratives that reflect forms of community to be used as a basis for the design of a humanities-based course for all first-year students.

Montgomery County Public Schools, Rockville, Myriam Met, Project Director. Up to \$256,000 outright funds. To support a two-year special project on Francophone African cultures for thirty middle and high school teachers of French from metropolitan Washington, D.C.

Roland Park Country Day School, Baltimore, Judith M. Pittenger, Project Director. Up to \$17,857 outright funds. To support a masterwork study project that will investigate Slavic and Western European influences in Russia for fifteen K-12 teachers and administrators from Roland Park Country School in Baltimore.

United States Naval Academy, Annapolis, Phyllis Culliam, Project Director. Up to \$118,000 outright funds. To support a two-year project for sixteen faculty members who will study Western ethical traditions and citizenship responsibilities in order to revise courses that make up the ethics continuum within the humanities core.

University of Maryland College Park, College Park. Stuart H. Sargent, Project Director. Up to \$474,000 outright funds plus an offer of up to \$30,000 matching funds. To support a national two-year project on the Chinese language and culture for twenty precollegiate teachers of Chinese who will attend consecutive summer institutes, the first at College Park; the next in Beijing, China.

Adele Seeff, Project Director. (1) Up to \$156,864 outright funds. To support a five-week national institute for twenty-five college teachers who will compare Sappho to Lady Mary Wroth, focusing on their respective periods and their methods for studying literature. (2) Up to 48,923 outright funds. To support a three-day national interdisciplinary symposium, "Attending to Early Modern Women," for 300 participants at the Center for Renaissance and Baroque Studies.

FELLOWSHIPS

Jennifer L. Barrows, Annapolis. Up to \$4,000 outright funds. *Summer Fellows Program*. **Marlene C. Browne**, Annapolis. Up to \$3,000 outright funds. *The History and Features of the Baroque in Literature, Art, and Music*. **Corinne E. Funk**, Baltimore. Up to \$2,000 outright funds. *Three 20th Century Baltimore Writers: Edith Hamilton, H.L. Mencken, and Anne Tyler*. **Janine P. Holc**, Baltimore. Up to \$4,750 outright funds. *The Language of Democracy in Polish Political Discourse, 1990-92*. **Amanda A. Lin**, Baltimore. Up to \$2,400 outright funds. *The Origins of Democracy in the Philippines*. **Mary Anne S. Lutz**, Frostburg. Up to \$3,000 outright funds. *Political Economists: Smith, Bentham, and Malthus*. **Sharon Marcus**, Baltimore. Up to \$17,500 outright funds. *The City and the Home: Domestic Architecture and 19th Century French and British Novels*. **Christine A. Pabon**, Chestertown. Up to \$3,000 outright funds. *Analogues in Shakespeare's Comedies*. **Heather A. Pilar**, Elkton. Up to \$2,000 outright funds. *William Butler Yeats: His Relationship to Women and the Muse*. **Sally M. Promey**, Silver Spring. Up to \$4,000 outright funds. *John Singer Sargent's Boston Public Library Murals*. **Mark S. Sandona**, Frederick. Up to \$3,000 outright funds. *Euripidean Tragedy: Lexical and Critical Investigations*. **George L. Scheper**, Baltimore. Up to \$3000 outright funds. *Navaho and Pueblo Ceremonial Literature*. **Marie J. Schwartz**, Silver Spring. Up to \$17,500 outright funds. *Born In Bondage: A Comparative Study of Slave Childhood*. **John Spitzer**, Baltimore. Up to \$81,456 outright funds. *American Song and Culture in the 19th Century*. **Vladimir Tismaneanu**, College Park. Up to \$61,848 outright funds. *Democracy and Ethnic Conflict in East Europe Today*. **Richard F. Wetzell**, College Park. Up to \$4,000 outright funds. *Criminal Law Reform in Modern Germany*.

HIGHER EDUCATION

Leon F. Kaye, Baltimore. Up to \$4,000 outright funds. *Summer Fellows Programs*.

PUBLIC PROGRAMS

Concert Society at Maryland, College Park, Jeffrey C. Mumford, Project Director. Up to \$55,457 outright funds plus an offer of up to \$13,000 matching funds. To support seminars examining music history, theory, and criticism, to be held in conjunction with a series of early music, contemporary, and world music performances.

Esprituth Films, Inc., Potomac. Sandra W. Bradley, Project Director. Up to \$50,000 outright funds. To support the scripting of one program in a three-hour documentary film on the life of Samuel Clemens and his literary persona, Mark Twain, 1835-1910.

Friends of the Cloisters, Inc., Baltimore, Beatrice E. Taylor, Project Director. Up to \$20,000 outright funds. To support a self-study leading to a new long-range interpretative plan for the Cloisters Children's Museum.

Walters Art Gallery, Baltimore, Ellen D. Reeder, Project Director. Up to \$368,962 outright funds. To support a traveling exhibition, a catalogue, and public programs on the representation of women in classical Greek art.

RESEARCH

Abraham Brumberg, Chevy Chase. Up to \$9,350 outright funds. To support research in the archives of the Comintern in Moscow concerning Soviet attitudes and policies toward Jewish Socialist Bund in Poland 1929-39.

American Schools of Oriental Research, Baltimore, Stuart Swiny, Project Director. Up to \$30,800 outright. To support one fellowship in the humanities at the Cyprus American Archaeological Research Institute (CAARI).

Johns Hopkins University, Baltimore.

Robert J. Brugger, Project Director. (1) Up to \$7,000 outright funds. To support the publication of a volume of the papers of Thomas A. Edison. (2) Up to \$7,000 outright funds. To support the publication of a study of politics in colonial New York and Pennsylvania. (3) Up to \$7,000 outright funds. To support the publication of volume one in a three-volume English-language edition of Albertus Magnus's *DE ANIMALIBUS*.

Louis P. Galambos, Project Director. Up to \$398,834 matching. To support the preparation of an edition of the papers of Dwight David Eisenhower.

Eric Halpern, Project Director. Up to \$7,000 outright funds. To support the publication of an edition of all known surviving letters written by Fanny Inlay Godwin, Charles Clairmont, and Claire Clairmont, intimates of the Byron and Shelley circle.

Glenn M. Schwartz, Project Director. Up to \$45,000 outright plus an offer of up to \$40,000 matching. To support three years of excavation and study at the Early Bronze through Late Bronze, c. 2400-1600 B.C., site of Unm el-Marra, in western Syria. Urban life and relations between Syrian cities and Mesopotamia will be explored.

Daniel P. Todes, Project Director. Up to \$34,166 outright funds plus an offer of up to \$26,000 matching. To support the research and writing of a biography of Ivan Pavlov, 1849-1936, that will place this famous physiologist in the context of the history of science and its social relations during an important period in Russia's history.

University of Maryland College Park, College Park.

H. Robert Cohen, Project Director. Up to \$116,822 outright funds plus an offer of up to \$5,000 matching. To support ten volumes of the 100-volume international series documenting music and music journals of the 19th century. Each volume will include annotated calendars, indexes, and introductory studies.

Karen L. Dawisha, Project Director. Up to \$43,857 outright funds. To support a series of three one-day workshops in which independent states of the former Soviet Union will discuss the factors shaping their foreign policies.

Stuart B. Kaufman, Project Director. Up to \$125,000 outright funds plus an offer of up to \$35,000 matching. To support the preparation of an edition of the papers of American labor leader Samuel Gompers.

An Interview with Dr. Ronald L. Sharps

By Barbara Wells Sarudy



Dr. Ronald L. Sharps

In this issue of *Maryland Humanities*, we interview Dr. Ronald L. Sharps. Dr. Sharps received his undergraduate degree in art history from the University of Maryland at College Park, his M.A. in arts management from American University, and his Ph.D. in American studies from George Washington University. He is the executive director of the Maryland Commission on African American History and Culture and the director of the Banneker-Douglass Museum in Annapolis, Maryland.

It sounds like you have two jobs. What is the Maryland Commission on African American History and Culture?

The commission has nine members appointed by the governor with the consent of the state senate. Established in 1969, it acts as a coordinator and clearinghouse for documenting the African-American experience in our state. So it preserves, promotes, and interprets the history of black Marylanders for future generations.

In fact, two members of the Maryland Humanities Council serve on the Maryland Commission on African American History and Culture—Professor Kenneth Rogers from the Eastern Shore chairs the group, and Dr. Andrea Hammer from Southern Maryland is also a member.

Then what is the Banneker-Douglass Museum?

It opened in 1984 in the Mt. Moriah African Methodist Episcopal Church, which was built in 1874 just off of Church Circle in Annapolis. The Commission helped save the old church from demolition and then decided to dedicate the space as a museum. Of course it is named after two of Maryland's most famous African Americans, Benjamin Banneker and Frederick Douglass. It receives administrative support from

the Maryland Department of Housing and Community Development's Division of Historical and Cultural Programs. And it presently serves as the focal point for Maryland's collection and preservation of African-American artifacts.

One of the items in our museum is a letter written by Benjamin Banneker himself in 1795. Banneker was a Baltimore County farmer, surveyor, and astronomer who assisted in building the capitol city; and Frederick Douglass was a former Eastern Shore slave who rose to become one of our nation's outstanding abolitionists. So there's quite a history here in Maryland, and we haven't even talked about Harriet Tubman of the underground railroad, Matthew Henson of the polar expeditions, Isaac Myers of Baltimore shipbuilding fame, or Eubie Blake, who changed the face of American music.

Ironically, another member of the Maryland Humanities Council, Steve Newsome, was the director of the museum and executive director of the commission before I came. He's now the director of the Anacostia Museum in Washington, D.C.

Are you from Maryland?

Yes, I was born in Baltimore. I grew up in Cherry Hill, and after my parents died, I lived with family in Annapolis, Baltimore, and Newark, New Jersey. Later I went to Morgan State and the University of Maryland at College Park before heading to Washington D.C. for graduate work.

When did you realize that you were interested in art and history?

When I was very young in Baltimore, my brother and I had very elaborate forms of play. We drew people, cartoon characters, on heavy

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cardboard so they would stand up. But it wasn't just the art of drawing the characters that intrigued us. Each group of characters had its own society. We actually organized whole cultures; we built city-states; and eventually we sort of took over all the rooms in the house with these city-states. When our grandmother would reclaim some of the spaces, we would invent "natural catastrophes" in our move.

By the time I was nine or so, my brother and I were heavily into creating and studying the backgrounds of our cartoon characters and historical figures. We even developed economic and political systems, so our city-states could interact. At first we used marbles for monetary exchange. Then that got cumbersome, so we created all these really tiny bills in different denominations, so we could bank the marbles. I think that is when the interest in history, political science, and art were all wrapped together for me.

How did you become a museum administrator?

Trying to decide what I wanted to do in terms of a career was not easy. My brother and I both had locked onto the idea of going into art in one fashion or another. But how exactly we were going to approach it was a different matter. We did not picture ourselves in fine arts, perhaps in animation or commercial art. I took my first formal art class in junior high, but I was drawing constantly throughout elementary school. My father first taught me how to draw. My brother

was older, and he was a hard task master. If I didn't get it right, he would make me draw it again. That's how I learned.

Although I enjoyed studio art classes in college, I knew that to be happy I wanted to do more than produce art. I remember telling other students in my drawing class at Morgan that I wanted to promote and interpret art. So it is impossible for me to separate art and the humanities. Most artists are concerned with studying and portraying the human condition and so are humanists. Art administration allows me to bring together my interest in politics, history, business, art, and philosophy.

Politics isn't usually considered part of the arts or the humanities.

Politics is not a necessary condition of art, but politics sometimes defines both the arts and the humanities. In the 1960s the National Endowment for the Humanities and the National Endowment for the Arts were formed, and government politics set the definitions for both. In the 1970s some artists were classified as part of the working class in order to receive CETA funds.

Does your study of the humanities color your personal life?

It gives me a clearer sense of who I am. A person's ethical sense comes from an understanding of the drives and motivations within society and of human development in general.

Does studying the humanities have an effect on your religious beliefs?

I was baptized in the African Methodist Episcopal church. I take pride in the A.M.E. church and the history of the church—what it stands for. There are some things that you just don't let go of. I was one of those people who was rigorously sent to Sunday school when I was a kid. I can appreciate a lot of other religions, since my family was involved with the Catholic, A.M.E., and Baptist churches, but I am an A.M.E. Ironically, I now direct a museum in one of the A.M.E. churches I attended as a teenager with my grandmother.

Coming Next Issue:

Celebrate the Blues!

"Blues ain't broccoli, it's barbecue and cornbread."

Dear Readers,

We promised to send you only one letter asking for a personal contribution this year, and we really are trying to keep our word. But as you can see, we are slipping this little plea into our year-end magazine. We are even enclosing a self-addressed donation envelope, just in case you accidentally misplaced the one we sent in our recent annual-giving letter.

But, most importantly, we want to use this space in our last issue of Maryland Humanities for 1993 to wish each of you a

**Happy Holiday Season and a
Healthy, Prosperous New Year!**

Maryland

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